

Issue #35

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HEAVEN'S METAL

Issue Number 35
May/June

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(Deliverance); #28 (Believer); #29 (Jet
Circus); #30 (One Bad Pig); #31 (X-Sinner);
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HEAVEN'S METAL (PENDING) is published bi-monthly for \$12 per year by Heaven's Metal, 5055 Fort Clark Drive, Austin, TX
78745. Application to Mail at Second-Class Postage Rates is Pending at Austin, Texas and at additional mailing office. POSTMASTER: Send
address changes to: Heaven's Metal, PO Box 17367, Austin, TX 78760-7367.

MY WEEK WITH NOVELLA



Jonathan, Jon, Derek & Adam at the "camp"

Who is this mysterious band called Novella? **Brett Weir** spent a week with the four men who make up this melodic outfit and was kind enough to write about his experience. Read on and re-live the week with Brett.

Walking into the control room of Trax East Studios in New Jersey after driving my rental from Newark International Airport, my first impression is one of raw energy as the pulsating beat assaults my ears. The sound quality of the bass, drums and guitars that the band, along with producer Plinky Giglio, are able to reproduce is astonishing in itself, but the song is overwhelming. I find myself humming along during the second take. Clearly these boys know how to rock.

After brief introductions, I settle down for a long and interesting wait; the boys are on to something and can't be disturbed.

The next morning, after prayers led by Plinky and Jonathan (Pagano, singer and band leader), I ask Derek (Jan, guitarist) about his guitar tone (I had seen some very interesting looking amps in the next room). He smiles unabashedly and replies, "I just plug in."

While enjoying an energetic chat with Adam (Gibson, drummer) about his upcoming skiing reprieve in the Swiss Alps, Jonathan enters ready to discuss a listening

party which Star Song Records wants to throw in honor of the band during the annual G.M.A. convention. They decide to have it on their bus outside the convention center. "Why waste money on extravagance?" says Jon (Spinola, bassist). "Everyone will hear it soon enough." They then discuss a track on which they'd perhaps like to invite guitarist Phil Keaggy to play on. Plinky agrees to arrange it.

Later the same day, the band zooms into Manhattan for a show at The Rock Club. Where do they get their stamina?

For the second time in as many days, I'm nearly floored by the energy. They start with a couple of numbers from the first record, ONE BIG SKY, then launch into three or four from the forthcoming album, one of which was only arranged the night before! They pull it off flawlessly. After ending the show with great (and very loud) fanfare, they actually escort me into their dressing room and ask if I'd like anything. It is evident that, for these budding stars, fame holds no illusions. These are genuine people and they'll make sure everyone knows it.

Next stop: Nashville, Tennessee. We'd spent a few more eventful days in the studio and now arrive at "Camp Novella" exhausted from Jon's constant one-liners during the plane ride.

Camp Novella is almost what it sounds like. I'd heard rumors but had always tossed them aside. Although they don't actually live in tents, the atmosphere is that of a war zone. The first thing one sees upon entering the office is a huge map of the United States with multicolored pins designating target areas that the band intends to or has conquered with their message. Jonathan assures me they have space for a world map, but haven't found one suitable.

After a brief night's sleep, the members disburse for a hard day's work. Jonathan meets with the folks at Star Song and follows up on calls to radio stations while Derek goes off to various instrument companies to discuss endorsements for the band. Adam meets with a set designer to discuss stage fabrications and Jon gathers information for the next press release. It's apparent that these guys intend to stay "hands on," not relying on management for every detail.

Around dinnertime folks begin to trickle in, among them three small dogs "from the neighborhood," says Adam. The peculiar fact from what I've observed is that there is no neighborhood; the house rests in secluded, wooded hills. "We attract canines" pipes in Derek. "Sometimes we have as many as six or seven, but that's what outbuildings are for."

"Yeah," Jon says, "it's a natural phenomenon, but our dog food bill gets pretty high."

They discuss the day's business over a fabulous dinner of roasted chicken and pasta, which Jonathan whipped up, evidently giving Derek, the household gourmet, a break. And household it is!

These guys impress me with their camaraderie. I didn't think this happened anymore, but to see a group of people successfully live, work and travel together as a tightly knit unit is refreshing.

Dinner topics progress toward such trivia as Jon's finding a 1914 Barber quarter with his metal detector and his fifth completion of Mario World on Super Nintendo. Derek had gone shooting in the back yard with a cop who'd pulled him over, and claims he'll enter the next State Fishing Tournament if time allows. Jonathan raves over the new U2 album, quotes a few lines from Monty Python complete with accent and falsetto, then goes on to demonstrate his New Jersey vocabulary of "Whoa, Oh" and "Yo." Adam decides to build a new doghouse; one with multiple rooms, insulation and even a window. "Why not?" he retorts when faced with the imminent comment. "I used to be a contractor, and besides, dogs are people too. Well, kind of."

After dinner I expect things to wind down, perhaps with a little T.V.. "We don't get T.V. out here," informs Jonathan. "We have movies, and we're not home enough to order cable."

So they jam. More magic. They run through a couple of new tunes, then blast into a soulful free-form piece which brings tears to my eyes.

I spend two more days at the Camp, dividing my time equally with each member. I'm surprised to find that Jon collects wood carvings from around the world and has a quite impressive collection. Evidently he has more interests than heavy metal and Nintendo.

Jonathan intrigues me. He becomes rather sullen and quiet, then shows me the lyric he's been writing, which contains some of the most beautiful and searching poetry I've read. It gradually dawns on me that the mystique that this band tries so hard to downplay may emanate from here.

I walk into Adam's bedroom, which is lined practically floor to ceiling with books. I spy an ornately carved mask and inquire. "It's from Bali," he wistfully explains. "I bummed around the island for a while last year. I've never seen a people so full of warmth and love, even to strangers. And these are devout Hindus. It makes me ashamed when I think of the strife and contention we Christians tolerate and even create, but on the other hand, it's really motivated me to love." He then shows me pictures he took scuba diving in the South China Sea. "I like to travel..." I'll say!

Derek is without doubt the most extroverted and passionate of the group. He is always willing to talk, which is demonstrated by the fact that he often carries a portable phone around the house. The fact that he's the newest member daunts him not at all, and it's obvious that he's a welcome addition. Could it be his fabulous cooking, or his gut-wrenching



Jon, Jonathan, Adam & Derek

guitar playing? He has so many hobbies I wouldn't know where to begin. Perhaps the next article could be devoted solely to Derek's hobbies.

I left the Camp impressed with such personable individuals, confident that I had four new friends. Look out world! Novella is coming and they have something to say! **HM**

METAL RADIO CHART

Here are the TOP 20 METAL SINGLES (reprinted courtesy The CCM Update) as of April 6th:

- 1 **Psycho Surgery**
Tourniquet
- 2 **Virtue and Vice**
Holy Soldier
- 3 **Exit (Euthanasia)**
Ransom
- 4 **So-Called Living, 1991**
The Crucified
- 5 **Jet Blue**
Jet Circus
- 6 **Hired Gun**
Bride
- 7 **Farewell to Human Cries**
Seventh Angel
- 8 **Big Bang**
Magdallan
- 9 **All Stand Together**
Bloodgood
- 10 **Black Harvest**
Randy Rose
- 11 **Never Again**
Crashdog
- 12 **More Faith Than Me**
Betrayal
- 13 **You're a Pagan**
One Bad Pig
- 14 **Bishop of Souls**
Vengeance Rising
- 15 **Good Enough**
Whitecross
- 16 **Angry Candy**
Lanny Cordola
- 17 **Walk Away**
Xalt
- 18 **Do You Love Me**
Love Life

- 19 **If Ever Maria**
Mortal
- 20 **Internal Unrest**
Living Sacrifice

ROCK/METAL SALES CHART

Here is a short sales chart compiled from three different reporters: Family Christian Bookstores (which represents 128 stores); Ministries For Christ in Austin, Texas; and True Tunes (and mail-order) in Wheaton, Illinois. It includes the sales of Rock and Metal for the month of March.

- 1 **LUSIS**
Mortal
- 2 **BIG BANG**
Magdallan
- 3 **RELEASED UPON THE EARTH**
Vengeance Rising
- 4 **UNSEEN POWER**
Petra
- 5 **IN THE KINGDOM**
Whitecross
- 6 **STRENGTH**
The Violet Burning
- 7 **SOUL ASYLUM**
Ransom
- 8 **DEMOLITION**
Various Artists
- 9 **WALK ON THE WILD SIDE**
Scott Blackwell
- 10 **KING'S X**
King's X
- 11 **LAST TRAIN**
Holy Soldier
- 12 **PSYCHO SURGERY**
Tourniquet

HM

WE ARE FINDING WHO KING'S X ARE



Doug & Ty (Photo by DV)

One fine day your loyal editor was called by Jerry Gaskill, drummer for the band King's X. It was a strange encounter, in that I asked him a bunch of questions and he gave me a bunch of answers. I guess you'd call that a rock star interview, huh? I've left out a few of the topics of lesser importance, like "Why do they call it 'limelight?'" and other silly subjects.

****How did the new album go for you guys?**

"I think this album went very smoothly," answers Jerry. "My general recollection of the time is very, very good. For me, there seemed to be less pressure. It was not as tense, for whatever reason. All in all, it was just a good experience and I'm happy with how the album turned out."

****What was different going into this one than perhaps previous recordings?**

"I don't know if anything is different other than the time. Hopefully, we've grown and learned things as this time has gone on--as people or as musicians or songwriters, recording artists, whatever. I think that is the only difference I can see. Maybe I felt more confident."

****In terms of growth, it seems to me that you guys made a stretch toward--and this is not a derogatory statement--a more commercial sound. It seems like you definitely made a change. How do you feel about that?**

"I think it's the same reason as any other reason I ever give when I'm asked

questions like that: 'This is just what's come out of us now.' If it happens to be more commercial sounding or whatever it is that you or other people decide to call it, it's still just us being us. If it's commercial, 'Hey! It's commercial.' If it's not commercial, 'Hey! It's not commercial!' It's still King's X."

****King's X has been in Heaven's Metal five times, and the vision of the band has been explained each time, so there's really no need to re-articulate it now. Is there anything that's still bugging you or something that's fresh pertaining to how Christians or whoever are treating you?**

"Absolutely not, not by any means whatsoever. I have nothing more to say other than what I do. I only approach things as they come to me. I'm not going to offer anything about something I don't even know anything about. What we're talking about here is people's impression of our vision. When it gets right down to it, only I know what my vision is, and only Doug and Ty and us together--only we know that vision. Our wives get a huge, huge part of that, because it becomes their vision. Past that, I have absolutely nothing to say, other than what we do."

****What was behind the decision to name the album simply "King's X?"**

"I guess there's a couple of reasons behind it. Being our first album just on Atlantic and all the newness that's going to come with that, we felt, 'Hey, this is kind of a new beginning. Let's just call it 'King's X.' Let's just give King's X to the world. It seems

appropriate now.' We had another title and another idea for an album cover and all that; and we asked Randy Rogers, who did the last album cover, to bring some of his stuff down to get an idea of what he was doing and he just had this one picture that was just overwhelming to all of us. It was just so striking. We saw that and we said, 'Man, that needs to be the album cover!' Kind of at that point we just switched modes and thought, 'Hey, let's work towards this.' We liked the picture so much, we figured, 'Why even put anything on it? Let's not even put our name on there. Let's just call it 'King's X.'"

****Kind of like what Led Zeppelin did.**

"I have no idea what Led Zeppelin did, Doug (laughs). Their fourth album didn't have a title, so hey."

****What have been your drumming influences and/or what trips your wires currently?**

"Currently? Gee wiz, I hate to talk about current things like that. I like the way Alan Doss of the Galactic Cowboys plays. There's a new band, called 'Atomic Opera,' and I tell ya, I really, really love their music. Mark, their drummer, is a young guy. I think he's maybe 19 or 20. I think he's a real good drummer and has got a lot going for him. I enjoy him."

****Is a lot of your music kind of playing by feel, or is it counting when to come in at a certain place? It seems like some of your stuff is by feel.**

"I think, when it gets right down to where we're actually at a point when we're playing it, and we feel comfortable with it and it's a song, that it's just being played naturally. We're feeling it rather than counting it. I think, when it gets to that point, it is mainly, at least for me, just feeling it, although I know that there's a certain beat. There's some things I do have to count to learn, but I think once it gets to that point of performing and ready for records it has to be somewhat a feeling."

****How do you guys approach the studio recording process? What do you do?**

"Basically, when we go in there, we put the basic tracks down with all three of us playing. I guess the main purpose for that is to get a good drum track, because we very rarely go back in and overdub a drum part. It's usually just what we played live. That's how we mainly approach things. From that point, we start building upon it."

****Do you go back and lay the bass**

and guitar down?

"Yeah, but if there's a good bass or guitar track or parts of it that are great, then we'll leave that on or whatever. The basic approach is: 'Let's get a good drum track.'"

**Let's take a song like "Not For The Dead." How many times did you play that before you put it on tape?

"I don't know. We just rehearse until we feel like we're ready, or until it's time to go into the studio (laughs), whether we're ready or not, and then we just deal with it. I really don't know in terms of takes. I know that it was a song that I became a bit frustrated with after a while, but that's just the way that I am. Whenever I hear things back, I think, 'Gosh, it's got to be better than that.'"

**When you do rehearse, do you go at it full time and rehearse for 8 or 12 hours a day?

"Yeah, we do. When we finally go in there to do pre-production and all that, we work 8 to 10 hours a day, five days a week, usually. We take weekends off. I think it's great. It's a lot of work, but shoot, I'm very thankful and honored that this is what I get to do."

**When you're in the studio, do you do your vocals together in the same room?

"I don't think we do anything unusual. Sometimes we record with us all in the same room, or in different parts of the room. Sometimes we'll go in there and lay down a track by ourselves and just build on that. It's just what seems to be the best thing for the song at the time."

**Did you write any of the lyrics on this album?

"You know what, Doug? I didn't write any of the lyrics on this album. Maybe one or two lines or part of a line or something."

**Do you ever write one or two lines first and someone else builds upon that? Does that take a certain amount of maturity to give your creation away to your compatriots?

"That does happen, but that's not usually the case. It's a hard thing, but anything that I've written and given to the band--I think we all do this--we all give it knowing that, 'Hey, this may be ripped apart to where I don't even recognize it anymore, but I have to be willing to do that if it's the best thing.'"

**Is the ripping apart or building done collectively or individually at home?

"That's usually done collectively. We may take something home and listen to it and come back and speak our minds, which would ultimately be collectively. I think we all come up with ideas on our own and bring 'em to the band."

**What's in the plans for 1992?

"Probably a lot of touring. We have ideas, but nothing to speak about, since it's all in the planning stages. We're talking about starting in April or May."

**What's your favorite part about King's X?

"I think just the fact that I can be who I am. I make the music we enjoy and be who the heck I am."

**Do you plan on releasing an acoustic live album or any sort of special edition things?

"Well, we talk about all that kind of stuff, and that's where it's at right now."

**Is there a reason why sometimes you'll have an acoustic version of "Shot Of Love" released in England only?

"I think that somewhere the record company decides that for strategy reasons or something. I really don't know."

**How do you manage to maintain the family life with the growing responsibilities of a touring rock band?

"Well, let me tell you. That is a very difficult thing at times. I think the main way I do it is that...when my wife and I met each other, and the time that we spent before we got married, and then we finally did get married and we had children one at a time (now we have three); and in meeting Doug and Ty and the whole thing that is wrapped around all that we're doing... I think the thing that makes it continue to go on is that every aspect of that was started and rooted and the foundation of it is a genuine love and care for each other. I think that's what we brought into all of our re-

lationships.

"My wife and I simply fell in love with who we are. That doesn't make it any easier. I think in some ways it makes it more difficult or seem more difficult, but that's the only thing that could possibly keep us or any married couple or relationship together--is a genuine love, a concern for the other person rather than themselves; and I should actually say, 'learning or becoming of that.'"

**Read any good books lately?

"Right now I'm reading this thing called The Quotable C.S. Lewis. It's kind of a bathroom book, you know. It's got excerpts of his writings. Usually, when I'm at home, I don't have a certain book that I'm reading, other than excerpts of things. I don't want to give that much attention to a book when I'm at home."

**Are you involved with athletics with your three sons?

"I have been very involved. Last fall I was actually the assistant coach for my middle son's baseball team. I've been involved with his baseball career from the very beginning. He used to just boast that I taught him everything he knows about baseball. I like to be involved with my kids."

**How have you enjoyed playing with bands like AC/DC and Living Colour?

"I've enjoyed all of the bands as people, mainly. It's been very enjoyable to get to know the guys in Living Colour--great people. My impression of the guys in AC/DC are that they're just great people, who just want to be people. The touring experience with those guys was very pleasant. It was very professional and very caring. I can only be honored and thankful that the situation was as good as it was."

HM

Jerry on the band's first British tour (Photo by L. Willcocks)



THE BOTTOM LINE FOR CRYSTAVOX



Crystavox has come a long way in the last year. Not only have they been signed from Regency to Ocean and recorded a new album, but they've taken their share of scrapes on the long hard road of Christian Rock touring. The following interview shows vocalist Adam Kemp and guitarist Loren Holmquist nearing the end of the recording process of "THE BOTTOM LINE."

****How is the new album shaping up?**

"Fantastic!" says Adam. "I'm usually the one dragging my feet in the group, and I continually go through my little stages, but these songs rock. As the last album did, we've got a ton of different types of songs. We've got one that's purely double bass. For us, it's as Speed Metal as we're gonna get. It's pretty fast, and a fun song to do. We've got a bunch of 'em that are light-hearted, one called **Cry Out**, which is one of my favorites, just because it's got so much high energy."

"Then we've got a few of 'em that Loren and I have put together that have an extremely raw, extremely rough, kind of a new sound--for us, actually. I'm totally stoked on all the songs. As a matter of fact, we're struggling with which one to release. They're all good. I don't think there's one deadbeat on the album at this point."

****When I saw your acoustic set last November, I really liked one of the ballads you did, called "Boundaries."**

"Yeah, that'll be on there. We struggled with that one, because we'll write the pieces of a ballad and we can never put 'em

together outside the studio. We get into the studio and we start to, uh (laughs) we usually do a lot of praying. We just say, 'Okay, God. We're just going to start throwing pieces together and whatever comes out the other side is Yours,' so He's responsible. That's how we did this one, and it's pretty sharp. We've had to do some pretty tricky things to get it to happen, but it's gonna be a sharp song. It's more "Gregg Giuffria-type" keyboards based, and almost Ozzy-sounding...real heavy keys, as opposed to guitar, like last time. It's got much the same or more power as it had acoustically."

****How's the album shaping up lyrically?**

"Again, I couldn't be more stoked. Writing was originally one of my first loves, you know, over singing. I just spent hours and hours writing hundreds of songs, trying to find out how to be a good writer. I think with this album, I couldn't be more pleased with what's on it. The last album, I kind of had some questions about some of the ones I wrote. They were light-hearted and I didn't totally analyze 'em, and I was afraid of some of the things...I hadn't really thought it over. But this album is just really, really deep. I can't use enough adjectives on this one. I'm really stoked about it."

****What kind of response have you had with the tune "Home Again?"**

"That's probably one of the most commented (on) songs we had on that album," says Adam.

"My sister's friend's son (14 years old) was in juvenile hall for a while," explains

Loren, "and he escaped and ran away and showed up at home. His sister was talking to him and stuff, trying to get him to go back and do his time and get it over with. He didn't want to go back, so she played him 'Home Again' and he just started crying right there. He just lost it. After that he decided he was going to go back and turn himself in and do his time and get back out, and that's what he did."

"It was unreal," comments Adam, "because you can imagine a kid of that age has got all of his rebellion and his 'I can handle myself,' and his toughness... For him to break down and cry was unreal. He came over to my house and we all sat around and prayed. It was just unreal to see it happen. Here's these kids that had no idea who God was, and all of a sudden it just breaks 'em right in half. The song has a lot of power. God's using it. This girl gave me a tape at Cornerstone, which totally touched my heart. She had done a video for the 'Home Again' song, and it turned out real well. We were stoked about that. That's definitely been the most responded-to song on there."

****I think anytime you write a song that expresses the heart of God, it's gonna make a real impact.**

"Exactly. I come off strong in a lot of my lyrics. What I truly do in my lyrics is... I used the songs that I grew up with as a medium for anger back then. I know how strong that medium was, so I started writing trying to use that medium in order to basically sway me--to push myself to be a better Christian. We're all still struggling. We still have things we're dealing with every day, and I think that the right song and the right lyric and pushing it just right with the right amount of aggression... You know, that teen spirit kind of thing, and put that in a song and put it in for Christ--that's really how I write. A lot of times I come off almost like I'm telling people to get their act together, and what I'm really doing is I'm telling myself to get my act together and for everybody to get their act together at once. It's almost like a cheerleading kind of lyric."

"When you write a ballad, you pour out your heart. When you pour out your heart and talk about God's acceptance, I think kids just eat it up. They always have to feel accepted. They always have to push themselves to be this and be that and be accepted by this person and that person. A lot of kids are even trying to get their parent's acceptance. I think it's nice to show how God accepts us as we are."

****Is there any songs on the new album you want to comment on?**

"The music has come up from where we were on the first album," comments Loren, "to keep with the times, but at the same time it



Loren, Guardian's Jamie Rowe and Adam

was a struggle to do that, because it was something that we were going through personally. It's something that came from us."

"I would have to say that **Snakes In The Grass**, **Break Down The Wall**, and I could list all 10 songs," answers Adam, "and say they're gonna rock. The one we will probably push as a single is **Snakes In The Grass**, because it's got such raw power. We used a lot of stuff we haven't used in a long time, a lot of minor chords and things like that, which gives it a different feel. It's not necessarily an 'up' sounding song, but it fits the today thing and what's happening. The lyrics in **Snakes...** are talking about all the things that distract Christians from what the true goal is. I just use the term 'snakes in the grass' to identify that."

****What have you guys learned in the past year?**

"Not to just trust anybody. We started trusting people too easily, and I think God's just shown us to take a back seat, pray about it and wait a little longer sometimes. We kinda got hurt a couple times, but we're learning musically and spiritually. (We're) just continuing to grow. The band went through a real hard time this last year. We kind've got hurt from people here and there, and we had to really, really re-evaluate what we were doing: with our wives and our family and our priorities. I think everyone in the band has gone through one of those desert periods of our spiritual life. This past year has just been a real hard time. It's kind of nice to start coming out at the other side and see the light at the end of the tunnel again (laughs)."

"After that dry time, God's starting to show us things, like the reasons we were there and stuff. The outcome has turned out a real powerful album, both lyrically and musically, because of the experience of having gone through it with God."

"I think our style says a lot of what we went through," adds Loren. "It's been an advantage. God uses everything for a purpose,

and definitely that's what came out of it."

"We were kind of joking about that earlier," says Adam. "It's kind of weird, but every year we write and I'll come out with a handful of lyrics that we're choosing from and kind of look them over and, for a while, every song Loren wrote musically I had a lyric that fit it. It's happened this time and it's even more exaggerated, because this album, the lyrics and the music are so much more intense. It was kind of neat to see that. We kind of look at that like God's really choosing to use this. It's not something where I wrote something and that's how I felt and the rest of the band didn't agree. I think we all were going through it simultaneously, so we were able to agree to a point and then write music which reflects it."

****What are your future plans?**

"To make it past this recording session," laughs Loren. "To get through and get to sleep for about two weeks."

"Basically, we are wanting to tour," says Adam, "but that's something that kind of got us hurt last year, with trying to tour so bad with so many different agents and so many different things that collapsed in front of us, that we basically shot ourselves in the foot when it came to our jobs and things like that. It kind of set us back and with the recession and stuff that's happening right now, it's hard for us to be able to do anything that is going to make us lose our jobs."

"Our goal is to tour eventually, but as long as I don't feel like He's leading us there, specifically, I'm not going to do it. I feel like it's more important for me to support my wife and for all of us to keep our families together, than to crumble at the seams, thinking we're doing God's work, when He may not be sending us there yet. I think touring is something that we've always wanted to do. That's where the work's at, for us. I think our strongest point is our live show. I want to get out there and start bringing some kids in, ya know?"

HM

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ROAD RACING WITH BELIEVER



Kurt (Photo (c) '91 Roger Riveland)

Believer has finished thrashin' it up across the States with Bolt Thrower and Sacrifice, and vocalist/guitarist Kurt Bachman was nice enough to talk about it, as long as Heaven's Metal promised not to falsely add cuss words to his quotes and make him look like a heathen. Read on and catch up with these "madness stoppers."

****Tell me how your little road touring has been going.**

"It was pretty cool. It had its ups and downs. I mean, all three bands, we all had vehicle trouble. The weather kinda sucked some places. Other places it was great. I got sick pretty bad at the end of the tour. I had Bronchitis. We had to cancel the last two shows. I just couldn't pull it off. That kinda stank. Overall, it was pretty fun. We had a great time. The other two bands (Bolt Thrower and Sacrifice) were great. I mean, we couldn't have toured with nicer guys.

"We got to talk to 'em constantly. I mean, Bolt Thrower was real interested in our beliefs and stuff. They didn't down it. Actually Sacrifice stuck up for us a couple of times. Whenever we'd get down, something like that

would just reassure us (of) why we're out there. It was really cool. There was violence everywhere we went. There was some pretty bad ones, too, once in a while. I guess you expect that."

****Do you feel like it was kind of a "dues-paying" experience?**

"It's not glamorous. We've done little tours here and there. This was the first full U.S. tour. We've done the Europe thing and stuff. We get treated great over in Europe. Over here we get treated okay. It really all depended on where you played and what day of the week it was. There were so many variables on whether it was gonna be a great day or not so great. I think you pay your dues constantly. We hung out with Sepultura and they still have bad experiences here and there. So, you could kinda call it 'dues.'

"We've toured the Christian market and have done Christian shows. Most of the Christian promoters are cool and they treat you well. When you get out there with secular stuff, you're out there on your own. There's tons of drugs everywhere and there's loads of violence. Almost all the people there knew that we were Christians, so there was a lot of slander and stuff like that. For the majority of it, we got accepted really, really well. With Christian promoters, the food is usually great, but sometimes at these clubs the food is terrible. Sometimes we didn't eat for days and sometimes we didn't sleep for days, because you're traveling constantly.

"It got really tough. The only Christians are, like, in the band. We had to watch our backs and stuff like that. It was cool, I mean, we really stuck together. We also had Christians show up at our shows that were like, 'Why are you guys touring with these bands?' Some Christians would show up and back us and support us. It's totally different from doing a Christian circuit tour. It gets really tough, especially when you're not touring with other Christian bands. It gets pretty hard sometimes, because a lot of the people there are against you before they even hear you.

"Then we had the Death Metal fans.

Us and Sacrifice, we're not Death Metal. We put ourselves in just Thrash or Speed Metal; and Bolt Thrower--they're like Grindcore Death Metal. Sometimes it's so divided, like the Grindcore fans wouldn't like us or Sacrifice. They'd just be there for Bolt Thrower. Some nights were like that, and some nights people just wanted Thrash and weren't really into Bolt Thrower.

"So, there was a lot of stuff that was weird. You don't get paid as well. Sometimes the promoters are like, 'Hey man, I can't pay you the full amount,' and there's not a lot you can do about it. You've just gotta hope your booking agent collects it sometime. There's a lot of stuff like that. The majority of the places would take cuts in merchandise. They'd take 25%, and stuff like that. That really cuts in on the money you make and expenses and stuff like that. So, it's extremely different and weird, but, you know, we enjoyed it."

****Do you think it's changed you guys as a band?**

"Uh, yeah--we hate each other now! (laughs) That's a good question, actually. These last few months here that we've been off the road we haven't been in great contact with each other, to tell you the truth. It's like, when you live with these guys for two and a half months, you kinda find out what your differences really are. Overall, I think it kinda brought us closer together, because we've endured all these hardships together.

"I don't know. We're playing Jazz now, instead of Thrash (laughs). I don't think it ultra-changed us. It kinda put our perspectives in place, and the reality of the whole deal. But, it's cool. We're all insane now, but that's not really different!"

****In a recent This Prophecy Magazine, the headline was: "Believer--The Most Persecuted Band in Christian Music," or something like that. What's your feelings on that?**

"Well, I don't know if we're the most persecuted band. I mean, sometimes we feel like that. This actually gave us a great chance to witness. At one show a lot of these Christians were coming up. It's cool if they come up and ask you what the deal is, but it's another thing to sit there and say, 'What you guys are doing is wrong!' To come right out and totally shred ya, you know? One of the Bolt Thrower guys was standing there when this kid was asking Dave all these questions and kinda cuttin' us up. The singer from Bolt Thrower asked Dina, who's Dave's wife--our road manager--he's like, 'Well, I thought these people were Christians? I thought they were supposed to be, like, cool and love everybody and stuff like that, and not put people down and stuff.' And she got a great chance to witness to him, because of that.

"I was like, 'Wow, this is how non-Christians view Christianity? Wow, that sucks.' We played a show up there for Dave of This Prophecy and a lot of people were, like, 'Tell us about Jesus!' throughout our whole set. I was up on stage and I was like, 'We're gonna hang out after the concert. I'm sure there's a lot of questions the people want answered,' so we hung out. A lot of people were kinda mad, you know, 'You guys are totally wrong!' But, the more we talked to 'em, it was cool.

"It's, like, constant with us, but there are people who do understand us. The most persecuted band? I don't know, maybe. When you get picketed by Christians over in Holland or something, it kinda raises questions in your mind. After we talk to the people, they're cool about it. I just wish people would learn not to point the finger before they get the full story. We do magazine interviews and try to explain, you know, 'This is what Believer is. This is where we stand.' It's cool, because it kinda helps us reconfirm what we're doing.

"In a sense, I feel it's good to be questioned, especially about spiritual things. You've gotta question yourself in everything you do. So, sometimes it's good to be questioned, but after 50 people after a show are coming down on you, and you have shows every night, it's pretty bizarre sometimes. It tends to wear on you a bit. We just wanna be straight with people."

**Here's a couple of questions from readers: "Why do you guys wear the 'gore' t-shirts?"

"You're not serious are you? What's gore? Skulls? I wear Sepultura t-shirts sometimes, and that has a skull on it. I don't know. For one thing, the band t-shirts: We're really into these bands. We love their music, you know. That doesn't necessarily mean that we agree with their message, but we don't feel like it's wrong to wear something like that. As far as like death, a shirt that portrays something death: That's reality, man.

"We get a lot of questions about the secular t-shirts and stuff like that. It's like, I've got so many chances to witness to secular kids, because of my secular t-shirts, that it's unreal. Like, over in Germany, I'll wear a Kreator shirt and all these secular kids are like, 'Well I thought you guys were Christian! Why do you have the Kreator shirt?' It's like, 'Hey man, look...' I got a great chance to witness to these kids, because I had this shirt on. Then there was this Christian kid who was mad at us and he was standing there when this kid did it, and he was like, 'Wow, I understand now.'

"It goes further than that--we like the bands. If you like Coca-Cola and somebody will have a Coca-Cola shirt on...they could be a total evil company or whatever. It's pretty weird. There's some places where we didn't wear 'em, just so we wouldn't get the hassle or whatever, like at Christian places (where) we don't wear stuff like that. There's really no use that it does, but at secular places, you know, we wanna show these kids that, 'Look, you don't have to give up a certain type of music or something like that in order to accept Christ. You accept Christ and then if

you think it's wrong, you give it up.'

"So many Christians out there are like, 'You shouldn't listen to that stuff.' What they should be saying is, 'Hey man, Christ is great. Accept Him,' and then let the kid worry about whether or not he's gotta give up this or give up that, because it's totally different for everybody. It's an individual thing."

One guy, who's in another band, said he read an interview and you said the word "bullsh" in it.

"There's tons. There's a Thrash 'N' Burn Magazine where there's, like, tons of stuff. One thing people have to realize is that these are secular people that we're doing interviews with, okay? It was funny, because we did this interview with Thrash 'N' Burn at the Metalfest in Milwaukee with me, Wyatt and Cecil (our roadie) sitting at the table and we were eating and this kid was asking these questions. Wyatt and Cecil heard the whole interview, and then when we got the magazine we were like, 'Wow, check this out. Boy, am I gonna get shredded for this!'

"If you say, like, 'bullcrap,' Christians don't care about it, but a secular guy could replace 'bullcrap' with 'bullsh**,' and that wouldn't make a difference to him, you know what I mean? There was another thing that said something like, 'My music's more important than my message,' or something like

"I feel it's good to be questioned, especially about spiritual things."

that. The way we explained it was, 'Look, the message is the most important thing, but the music is very, very important, because without the good music people aren't gonna hear your message.' That's the way we explained it. When you're telling a non-Christian these things, they don't really comprehend what you're saying and the ideas that you're trying to get across.

"It's real touchy. We didn't want the guy to put a formal apology in the magazine for something like that, because then all the secular people would go, 'Oh man, what a bunch of...' you know what I mean? He apologized to us. There's a lot of magazines that'll put words like that in all the time. I got a lot of flak for that. That's basically that whole scam there."

**Tell me about your next album.

"Road Racer is really into this next album, and right now we're working on it. We don't really have a window date for it. You know us: we take forever. We just want it to be really good. It's going to be slightly different. The stuff we're working on now is real technical. It's real bizarre stuff. We're gonna try some new ideas out on this one. Right now we're not worried about doing any touring, because we're really bearing down on this album, because we really want it to be

great. We don't want to interrupt the writing process or break it, because we can't write on the road. I admire bands who can, but I just can't come up with good ideas on the road. You just don't find a lot of free time. It's like, if you do, you want to read or something."

**Are you guys having to go back to daytime jobs right now?

"I think Dave's working for his dad with computer programming. He loves that. I think Joey's working for his uncle, and Wyatt is going to school again, taking some classes. We're not getting into anything major. I'm writing. That's all I'm doing. I'm just really busting my butt trying to get some stuff together here. We don't want to rehash anybody else's ideas, and we don't want to rehash our own. So, we're really being picky. If a riff sounds like something on the last album, we don't really want it. We want to change it. We think 'SANITY...' is different from 'EXTRACTION...' and we want this one to be different than 'SANITY...' We're taking our time, and Road Racer's really cool about that, too. They're like, 'Look guys, we want a great album. Whenever you want to go in, you can go in.'

"They're giving us great liberties. We don't have to hand in a demo cassette of our new material, because they trust that it will be good. We get to pick our own producers and our own studio and stuff like that."

**Are you playing Cornerstone?

"Probably not. I saw a listing of us in a magazine. I guess they asked Doug (Mann, of R.E.X.), and he asked us. We never really replied. We kinda said, 'We're probably gonna take this year off, because of the album.' We're probably gonna be in the middle of recording then. For a show like that, you wanna prepare most of all your material to make it a decently long show. It's like, we don't want to take the time out with weeks and weeks of rehearsing for one show--in the midst of writing an album. We don't want to play the same show we did last year. We'd want to play new material, and we're just not ready to play new material yet. We never confirmed playing.

"We're thinking of doing a video to sell. We have tons of footage. It'll be kind of like a home video. It's all hand-held cameras from a lot of different people taking photos. We have tons of live shows, everywhere from the very beginning. We also have a lot of us just screwing around all over the country and stuff. Us with the New Kids On The Block and stuff.

"Maybe we can put together a half-hour, 45-minute video where we have four or five live tunes from different places. We have stuff from Europe. I don't know if Road Racer will put it out, but R.E.X. will definitely put it out. So, we're tossing around some ideas like that. We have no idea when this album is coming out. We'll be lucky if it's out in the fall. If it's not then, it'll be out in '93. We kinda want to put something out to keep people's mouths watering."

HM

PSYCHOANALYZING TOURNIQUET

It's hard to imagine what Thrash Miesters Tourniquet might have in common with groups like Cannibal Corpse, Epidemic, Goo Goo Dolls, Gwar, Junk Monkeys and Sacrifice, and it's an even more wondrous event to find that they're label mates on Metal Blade Records. Taking a break from kippers, billiards and watching the Boston Philharmonic, Tourniquet gleefully converses their mainstream blessings with guest writer Miss Erin...

****So, how did you guys end up on Metal Blade?**

"Our original intent for PSYCHO SURGERY," answers guitarist Gary Lenaire, "before we recorded it--as far as record distribution goes--we wanted a secular deal. Our producer, Bill Metoyer, who's probably done 80 records with Metal Blade, was very excited about the outcome of PSYCHO SURGERY and agreed to shop the record to Metal Blade and some other secular labels. Bill was very instrumental in getting us signed to Metal Blade. It was our original intent with this record to expand ourselves with secular distribution."

****What do you hope to accomplish with this album?**

"We wanted to reach a whole different audience than we had been," says drummer Ted Kirkpatrick. "We're obviously very thankful for the Christian realm and all the Christian bookstores and record stores that have carried our product, but there's two problems. Number one, somebody tells their friend, 'Hey, this band Tourniquet is really hot.' Then they go to a regular record store like Sam Goody's, The Wherehouse, or whatever, and if they don't find it there, they're probably going to give up. The second problem is that some of these secular stations...we were fortunate enough to be on the CMJ 'Loud 100' last year and this year with this album. People hear it on the radio, then go to a regular record store and it's the same problem."

"Another great advantage is that there are things Metal Blade can do for us that Frontline can't, and vice-versa. We have the



Guy, Gary, Victor, Ted & Erik (Photo: Jim Muth)

best of both worlds, and it's fantastic. We appreciate that Metal Blade will be marketing us "just as a band." They signed us on the merit of our music alone, and the production thing with Bill Metoyer and so forth--and that's how we want to be marketed. Once they like the music, they'll listen to the lyrics, and that's where the whole thing starts. Then they'll definitely be able to tell where our minds and hearts are."

****Are you encountering any prejudice within the industry?**

"It's been a positive thing on both sides," says Ted. "It's amazing how much Metal Blade and Frontline have in common. In a lot of ways, Christian Metal is an underground thing and a lot of what Metal Blade has to do is with the underground too, with the fanzines and trying to get bands like Atheist and Cannibal Corpse...trying to get them into the foreground, they encounter some of the same problems the Christian community does. I think both sides look forward to working with us."

"And that is because of the lyrics mainly," adds vocalist Guy Ritter. "The music is so heavy and it's the way they write their lyrics. Our lyrics are different from the 'norm' too. I was expecting more Christians to speak up, say more things about our deal to Metal Blade, like, 'Oh, you're going to sell out,' or

'You're going secular now!' But I haven't heard a thing."

"One thing that's helped us get respect from Metal Blade though," adds Gary, "is that they realize we really believe what we sing. It's not a gimmick, and that helps a lot. We're like a lot of other Metal Blade artists, we're a band with a conflicting message, conflicting lyrics."

"The bottom line," says Ted, "from our perspective is not to sell out in any way. As Gary was saying, we believe (what we're saying) very strongly. We're going to get our message and our music into as many hands as possible, and Metal Blade has opened a lot of doors for us that way."

****Victor, say something.**

"Something," complies bassist Victor Macias.

This concludes the interview with the new Heavy Metal heroes of the decade. Look for PSYCHO SURGERY to be released on Metal Blade on April 24th--and watch the sparks fly! HM

--Miss Erin

Miss Erin is director of band and concert ministries at Sanctuary Int. and CEO of Personal Management Services. "Don't mess with PMS!" 213-512-6036

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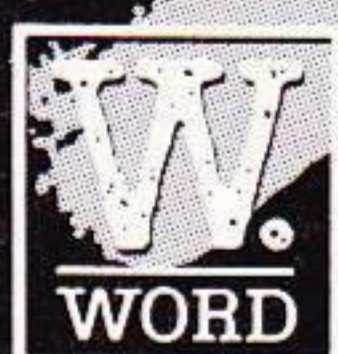
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SPEAKING TO A SEVENTH ANGEL



Simon Bibby, Scott Rawson, Ian Arkley, Tank

With two albums under its belt, Seventh Angel is definitely beginning to make a name--both for themselves and for Him. The band's outspoken message lays on top of a mean layer of crunchin' Thrash--English style. Lead vocalist Ian Arkley fills us in on how the band started and what's new.

****Why don't you fill me in on the history of Seventh Angel?**

"It started when me and Scott (Rawson, the rhythm guitarist) met in '87. We started playing together in '88. We got the band started and did our first gig and first demo in '89. We played Greenbelt in August of '89. We played in the big top after One Bad Pig. Then we did a short tour with Whitecross, which was about four venues. We were on 24 T.V. after that. Then we did a demo and then the first album. Last year we did a tour with the secular British band Toranaga. We did the second album and also did Greenbelt again. We were filmed by the BBC as well. They did a short thing about us. It's hard to remember everything.

"We've played quite a few gigs in Britain. One thing we did do in December of last year was we went to Germany. We did a festival there. The old guitarist, Scott, left late last year. In February of last year, bassist Simon Bibby left. We had a different bassist for the second album, and he left. We've played with quite a lot of bassists.

"At the moment it's just me and Tank (drummer). We've been playing as a

three piece. We've found that it really works well for us. I'm not putting Scott down, but when you've got (only) three people, you can get the sound a lot tighter. We use distortion on the bass as well, so the bass is acting like two instruments. It would be good to get a 12-string bass like King's X uses. I've read about some band that's a two-piece. They have a distorted bass with vocals and drums. We've got a friend who comes and plays bass for us, but he's not a full-time member in the band by any means. Finding a Christian bassist in this country is almost impossible. There's a real lack of Christian musicians in England. We're going to be putting an ad in Kerrang! next week."

****What brought you guys together to form the band?**

"Me and Scott wanted to form a Christian band. We saw Stryper and what they were doing. We thought it'd be a good thing. We couldn't really play very well or anything, but we had a lot of enthusiasm in those days. We went through about five drummers until we found Tank. We've had a lot of members in the band through the years," laughs Ian. "I'm the only original member, really."

****It was kind of neat to see a band write a song like "Expletive Deleted" on your last album. What's your reasoning behind that one?**

"The reason was is I think you find a

lot of Christians being kind of big-mouthed about the things they get into and stuff, which we shouldn't. I think if you do something that's wrong as a Christian, then it's up to you to sort it out with God, and you shouldn't boast about the wrong things we've done. There's a lot of Christians that like to be cool and in with the crowd and swear all the time, you know.

"It's not meant to be judgmental, but it's about the attitude, the kind of worldly attitude that some Christians have--where they'll just go around doing it and saying anything that they think is cool."

****What do you say when someone says, "Well, they're just words. It's not a sin, like killing somebody?"**

"I'm not here to condemn anyone for any particular sin, but it does say in the Bible that you shouldn't swear. I think maybe that song was a little extreme in the way that it just picked on that kind of subject, but it did talk on other things as well, like immorality and having a big mouth about it.

"I read in This Prophecy about Believer and how some Christians have judged them, like in drinking beer and that, and I think it's really wrong the way they'll judge them and nail them against a wall for every little thing you do. I do feel, as Christians, we should be less judgmental and more encouraging. I think everyone should look at their own life and deal with their problems. If somebody tells me that they're swearing or something, I'm not going to condemn them. If they're swearing their heads off, I'm not going to stab 'em for that."

****The song "Doctor Hatchet" was cool. What's the scene like over there with abortion?**

"My fiance used to have a lot of contact with an anti-abortion organization. I've never actually been involved with an organization like that, so I'm not familiar with figures, but I know it's pretty bad. It's just something I've always felt was a terrible thing. At most of the gigs we do I'll say something about it. I think it's a really awful thing, the way it's so accepted. One thing my fiance found is a lot of the people in the group were lenient in certain cases, like rape and stuff, which is difficult to say; but I think that there's no circumstance where life should be taken. I know that seems a bit radical, but it's something that should never have been thought of. It shouldn't have been an option.

"Another thing is I think too many bands are singing about television evangelists, that are perhaps a bit money orientated, but I think that's gone over the top. Everyone's singing about it now, but no one is really sharing the other side of the story."

****Tell me a little about "LAMENT**

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FOR THE WEARY."

"Ever since we started the band we've wanted to do real heavy stuff, ya know? When we first started out, the heavy stuff in Christian music was Saint and bands like that. Then we got into Vengeance. I'm very much into bands like Trouble. I'm more into the doom sound. I think slowly we're introducing that sound more and more into the band, rather than just out and out speed, because that's not really what we're into. My favorite style is probably Progressive Rock; bands like Rush and King's X. I really love Thrash as well. We try and bring in those kinds of influences. We try to make the faster beats more extreme as well.

"Another thing that we're quite into is Folk music and the Medieval kind of style, a bit like Kemper Crabb did on his solo album. That's kind of a big influence on us. I've already written a few things for the next album."

****What is the feeling behind "Recollection of a Life Once Lived?"**

"The album is kind of a concept album. It's meant to represent the way that a guy's life kind of went from good to bad. He had a really good life until it was messed up. 'Recollection of a Life Once Lived' is his life that was once lived, but was now completely messed up--at this point in the story. It's his

memories of his early childhood.

"Without being overtly a concept album, it is. It starts off with that and goes into 'Life In All Its Emptiness,' which is about this person being suicidal; and 'No Longer A Child' is looking back on abuse as a child. Then in 'Lament for the Weary,' the cover is depicted, with a person who's just had enough, really. Then you've got 'Woken by Silence,' which is a person really coming to a point where he's saying, 'Either I live or die.'

"Then 'Falling Away From Reality' is really saying the person really came to God and looked at Jesus on the cross and looks at the way that Jesus rose from the dead. He's returning back to God, because in the song 'Full of Blackness' the person was comforted by God when they were abused as a child, you know what I mean? He actually became a Christian at an early age, but kind of went away. 'Falling Away From Reality' is about that person coming back to God. Then 'Dark Shadows' is about looking back on the way things were. Things were really bad, but now there's real hope in the person's life. You've got 'Passing of Years,' which is kind of a journey through time to where the person is kind of on his deathbed, saying that he's not afraid to die, because of God and he's 'Secure in Eternity.' Then you've got 'Farewell to Human Cries,' which is a person entering into Heaven. It's kind of a finale to the whole thing."

****It's different than the last album, which touched on a lot of subjects.**

"It is, but I felt that there's a lot of people who are very depressed and suicidal, because life can be really hard at times. I think the album is meant to be a message of hope, that if you're feeling suicidal, that God is the ultimate answer to everything--every problem. It's just meant to be a message of hope. I hope that it can lift people out of depression.

"We still believe everything we sang about the first one, but you can just keep singing about issues. We wanted to do something that was a bit more personal. All the lyrics weren't from personal experience, but a lot of 'em were. A lot of 'em were from personal experiences from people we know. I certainly meant every word I sang on the album."

****Do you have anything that you want to tell the American church?**

"That's a bit wide, but for the kids who are into our music: I'd say, 'Definitely pray for us. Thanks for any support at all, even if it's like listening to one of our songs and enjoying it.'

"We'd love to come over. If you know of anyone who's half-interested in bringing us over, get 'em in contact with us."

HM

DIGGING INTO DETRITUS



England's Detritus, who cranked out a pretty hefty debut album on Edge/Pure Metal Records last year, have remained somewhat of a mystery to its American audience due to very limited press coverage and obvious lack of U.S. touring. Maybe we can start to change all that with this interview with band vocalist and bassist Mark Broomhead, who was found after a long, long-distance phone call and a short discussion about bullfrogs. He had just bought some tadpoles and wanted some info about raising them (of which I could offer no real help). So, without further ado, let's discover Detritus.

****Why don't you give me a brief history of Detritus?**

"Okay. Back in 1988 there was a band of six of us, which is what Detritus formed from. We're a school boy band, basically. That's how it started out. We went to the same school and we got bored. We lived in a town called Nailsea. There isn't a lot that goes on, so we made a band. We've grown up a bit with it. I'm now 20, (guitarist) Earl Morris is 20, (guitarist) Andy Neal is 20, and (drummer) Andy Bright is 19.

"We went through about five different names. We didn't start out as a Christian band at all. In fact, me and Andy Neal were the only Christians originally. At the time we had a keyboardist and a separate singer, but we got rid of them. We went through about six singers before I decided to do it, because it's easier than trying to find anyone else. Then we went on, the four of us. Just before we did the album, we did Greenbelt. At that Andy Bright became a Christian.

"I was listening to a talk by Glenn Kaiser there and it just blew me away. The whole direction of the band changed totally. We decided our lives had to be a lot more

clean. As a result of that, one of our guitarists left. He felt he was some kind of a Christian, but he wasn't prepared to make that sort of commitment. So, we went for a while without a second guitarist. Just before we did the album, we found Earl through Seventh Angel. I was staying up with them. It went on from there."

****What's currently happening with Detritus?**

"For the moment, we're just about ready to go into pre-production with Roy Roland as a producer to do the next album. It's going to be quite a lot different from the first one, really. It's got a bit more rocky feel to it. Some of it's a bit heavier. Some of it's sort of hippie. It's a lot more broad-minded musically, but it's basically Thrash. It's good, heavy stuff for the fans."

****Are you staying in the realm of Thrash, or does some of the material completely depart?**

"Some of it's a lot quieter. We've got 'Child' on the first album. We've got one that's even quieter on the next album, which I haven't finished writing yet, so I can't give you a name.

"It's got a lot more feeling to it--a lot more emotion. It's not just Thrash, thrash, thrash. It's got heavier bits in it, but it's more expressive.

"Do you have much Rave over there yet?" Mark asks. "It's a kind of dance music that's really hit off in England. People take lots of drugs and dance to it, basically. We've got some of that development in some of the new songs as well. So, I've got a gothic bass line with, like, the guitar copying the electronic sort of Rave music. It should be interesting. It'll probably end up sounding a lot more Metal

than it does at the moment. It's sort of a high pitch beeping guitars. We're just sort of experimenting at the moment. It may not even make it to the album.

"We're just going through lots of experiments to see what sounds good. We just try to do what we feel we want to do rather than worry too much about what people are gonna say about it. The last album got a bit slagged off by the English press for sounding too much like Metallica and things like that. Which we did on purpose, because we didn't want to go too far away, because we wanted everyone to like us. We probably dug our own grave, really."

****What's been some of your lyrical direction and inspiration?**

"One of the songs is about people's attitude for the handicapped. I have a sister myself who's got learning difficulties, you see, so it's actually quite a lot of my life and people's attitudes. 'The Sea Shanty' has got a double meaning to it. It's almost about the rapture, sort of thing. It's about good old fashioned Long John Silver-y sort of stuff, if you know what I mean. We come from Bristol, and that's where it was all based.

"Another song I wrote is about my experience just after the tour we did. I was feeling really down, almost a bit far away from God at the time. It was just about that time in my life really, getting back together with Him again, you know. It's called 'So Far Away.' The others are doing a lot of the lyrics on this album as well. Everybody else has done one song each so far. There's a bit more involvement from everybody.

"Earl's been writing a bit as well. Because he only joined right before the last album, he didn't write anything. All he did was guitar solos on that album. He's been a lot more involved in the writing and playing and everything."

****What kind of lessons has the Lord taught you through your sister?**

"I think it's just changed me as a person, probably. I don't know what I'd be like if it wasn't for her. Because of her and because of her situation, my parents became Christians. They were searching for something, because they found it so complicated. And through my parents I became a Christian, so it's got a lot to do with it. I just love her so much and she shows me so much love, you know? She's so gentle. I just think everyone else should be like her. That's the main difference.

"I don't know. When I see people making jokes about it and their attitudes--not treating them as normal people--it just makes me really angry."

****Why do you think the perspective**

of your sister maybe gives her that gentleness?

"She's the strongest Christian I know. I know that much. She's got quite a child-like faith, and that's what Jesus was always pointing us towards, ya know? She's got a total trust, total faith. She'll pray for something and then she'll go, 'Alright, it's done now.' No doubt, no nothing. It's brilliant."

**Tell me about this tour in England you did.

"We've done a tour with this band called 'Lawnmower Death.' They're quite a joke band over here, but they're very big, because the lead singer is the main pressman for Ear Ache Records, who do all the Death Metal bands in England. They do all the distribution for the American Death Metal bands, so he's got all the right contacts and they've become really big.

"We toured most of Britain with them, which was great. It was a great chance to talk to people. I talked to them. While they were playing we'd go out in the crowd and just chat with people. It was great."

**What kind of responses have you gotten from crowds?

"Mostly good. We only had one bit of abuse on the last tour. Someone was going, 'Tell us about Jesus, tell us about Jesus,' making light of it. Other than that, everyone's been getting really into it. It's pretty wild. It was like one of my dreams fulfilled when we played the Marquee Club, playing on the same stage where Metallica and all those sort of people have played. It was great."

**Do the other bands that you play with respect what you do?

"At the start of the tour they were really horrible. They just had this view in their minds of Christians, you know. So, they just went out to shock us as much as they could and it didn't work. After a while they just realized we were normal human beings, although we have something different. We weren't just, like, complete lepers or anything. We ended up getting on really well and they started asking questions and stuff. It was great.

"We don't actually preach much on stage. It's mostly through our lyrics and just through our witness and talking to people one to one that we try and do it. The lyrics have

been the most important part, I think. When we do Christian events, it's obviously different. We tend to talk a lot more."

**What kind of stuff do you have planned for the future?

"We're desperately looking for management at the moment, which is our main problem. We've been trying to do it on our own, but we just don't have enough brain power between us. We're just musicians, we can't do anything else, really. We're not made... I suppose we're not nasty enough to be a manager (laughs). We've been looking for management for years."

**Wanted: One nasty, Christian big guy! What's the scene like over there with Heavy Metal and what you're doing and all that?

"It's been dying a bit lately. A few years ago there used to be so many venues to play. It's not quite the same anymore. They're waiting for something, I suppose. It's still good. We've got good record distribution. We're going through Music for the Nations in England, which does Metallica, Slayer, Megadeth and stuff like that. We got up to number 12 on the independent Metal charts. We were quite shocked. It doesn't mean a lot in England, but it's quite pleasing to see yourself in the back of Kerrang! Magazine."

**Is the church happening in England?

"I go to two churches at the moment. I'm actually quite involved with the Church of England, which is the Anglican Church over here, because it's a little bit dead as a whole, although our church is quite lively. I've decided

to get involved quite heavily with it and then in the parochial church council in the English Synod, which is like the church government. I'm trying to get sort of a few views across. There's another church I go to, called 'The Late Service.' It's once a month or something. It's like a Rave or dance music church--with really hardcore dance music in it. I don't like dance music particularly, but it's quite an interesting church. They've got some good things going on there."

**Do you interact with other Christian bands there?

"Well, there's not many bands. There's Seventh Angel. They're great mates, and I often go over and stay with 'em. We get along with them. We haven't played very many gigs with them. In a Thrash sort of field I think we're the only bands in England--at least that we've come across."

**Has God been teaching you anything lately that you want to convey?

"Too many to talk about (laughs). Self discipline has got to be the biggest one, I suppose. We've found it very difficult, especially when we go on tour and the tour manager will come into the dressing room with all these crates of free beer and stuff. It's quite difficult. We've made a rule never to drink on tour or anything anymore. It's definitely not a good idea (laughs). That's probably the biggest thing: self discipline. It's very difficult, and we're in no way perfect, but we're striving for it."

**Do you guys have a desire to come over to the States?

"Yeah, we're desperate to. Any way that we could find to get over, we'd jump to do, but it just doesn't happen. We haven't spoken to our American record company yet. I don't know how bands go about doing it, because the air fare.

"This may sound really stupid, but do you know something about Bullfrogs?..."

HM



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WHAT LEGENDS ARE MADE OF

The ingredients of this band have probably aged just the right amount for serving. The following inspection of the recipe from a talk with guitarist Mike Jacobs shows an exciting band ready to share its flavor over all the Christian Hard Rock scene.

****Why don't you fill us in on what's been happening with Legend since the "Give the Band a New Name" contest?**

"That went good," responds Mike. "I'm real happy with the name. We'd gone through several. Legend seems to be going real well for us. It's real short and easy to remember. We have to thank Steve Schmutzer for that.

"Our album was released on March 12th. We currently have two singles on the charts, 'Carry Me' and 'Set This Place On Fire,' and both have done really well. We're not really touring much yet. We're hoping to do festivals (like Atlantafest, Lamb Jam and Texas Alive) this summer and tour extensively this fall. That's about where we're at. Things are looking really well."

****Why don't you tell me a little bit about the album?**

"Bubba (Smith, producer) is really good to work with. He was really insistent on band integrity--that we played everything on the album. Except for some keyboards and a friend helping us with some backups, it was essentially us. I played all the guitars, Randy (Ray) did all the bass work and Billy (Williams) played all the drums. We wrote everything. At least one member of the band was writing on the songs. Most of them Andy and I just wrote ourselves. Bubba was good that way, in that this was a Rock and Roll band and we did everything like it would be if it was a secular band. There was no session players on this one to speak of.

"The band is not Metal, and it's not Pop, although 'Carry Me,' the piano ballad, is kinda Pop. It's essentially Arena Rock. It's Rock and Roll like we grew up with in the 70's, like Van Halen, Aerosmith and Bad Company--those kinds of bands, rather than real Metal bands. We don't have a Glam kind of image."

****The song "Lead Me Back" seems to musically fit the lyrical message.**

"I appreciate that. It was an interesting song to write, because it took Andy and I about half an hour. We just sat down and it came out. That's basically a 'prodigal son' kind of song. The mood is kind of...not really melancholy, but there's a certain element of sadness when you've strayed and you're wanting to get back and be reconciled."

****The song "After The Fall" seems**



Billy, Andy, Randy & Mike

to connote some experience behind it.

"Yeah, I don't know if there's one specific incident, but we've all experienced it. When you stumble, people tend to throw stones. They'd rather not forgive and forget, but rather hold it over your head. Not only have we all been on the receiving end of that, but I think we've all done that to people. We need to be careful to forgive as we've been forgiven. The whole point behind Christianity is not blame-placing, but reconciliation."

*****"Set This Place on Fire."**

"That's just about the Spirit of God. It's kind of one of those kind of songs to get your spirit up. It invokes the Spirit of God. It's supposed to get people excited and happy. Hopefully that's what having the Spirit of God really working in your life would do for you--bring that joy and that excitement."

*****"Angela"** is kind of a neat song lyrically.

"That's actually about a girl that we know. I knew a girl named Angela growing up, and Andy and Billy both know one. In both cases the girl, in order to be accepted, was doing all sorts of things. It's kind of the peer pressure thing. If you're not a varsity cheerleader, if you don't wear the right clothes, if you're teeth aren't perfect, then you don't fit in. Often times, at that age, there's a striving for that acceptance, so you do things that you would not ordinarily do. The bottom line is that there's acceptance in Christ, rather than whether you're a cheerleader or play varsity

football or whatever. It's not in clothes. It's not whether you wear Reeboks or Air Jordans or something you bought in K-Mart. That's not where acceptance is. Your self-esteem shouldn't rest there."

****Boy, you're speaking right at the heart of millions of teenagers.**

"Well, once again, I think we've all experienced that. I know that I have. My parents were really funny about long hair when I was in school and I had to wear a haircut I wasn't proud of and I was embarrassed, because I didn't fit in."

*****"Friendly Fire"** seems to come in on the same lines of "After The Fall."

"Yeah, it actually was. It was funny: when we first started actually doing the record, it wasn't that long after the Gulf War and there was a lot of talk about "friendly fire" there. It's strikingly similar to what goes on in Christianity. Someone gets wounded and you shoot 'em. There's a saying that's been around: 'Christianity is the only army that shoots its wounded.' That's what that's about. We're not called to shoot each other. We're called to shoot at the enemy."

****That's really an indictment against error and false Christianity. The real thing is much, much different. What is the general theme or goal with you guys' song-writing?**

"Well, to be current. To actually speak to real needs and to speak in reality

rather than some kind of philosophical dream world, because there are real hurts out there. There are real issues, and we have to live with 'em and we see people live with 'em. We just feel like we want to address things that are important to us and to people that we meet. I don't know if there's a recurring theme, but probably several different themes. We didn't sit down and deliberately paint a rainbow of different messages, it just happened that way."

****Are you guys planning on shooting any videos?**

"Not that I know of yet. I think Word wants to see how things go. I think if the climate necessitate's that, then I think they'll do that."

****What are some of the lessons that you guys have learned? You guys have been together as a core since the Ruscha days.**

"Yeah, that's been nearly four years, if I remember correctly, and the other three guys have played together off and on and known each other for upwards of ten years, so we do have some longevity. I guess that might be one of the lessons: just hang on. Be patient. If God wants you doing something, He'll do it in you and through you and for you--even if it takes a while. In retrospect, it doesn't really seem like it's been that long. It has, I guess. There's just seasoning that has to happen, I think. Perhaps if we'd had a record deal straight out of Ruscha and had this much success, the pressure might've broken us up. But, having been through all of this up to this point, I think it solidified us as a unit and as friends."

****What do you think is the key to retaining that unity and that bonding?**

"Well, I guess not giving up, for one. I've noticed in my own life and past experiences in relationships with people: If things got hairy, I would just as soon break up the relationship. Within this group of guys, we've determined that no one's leaving, no one's stepping out. We have to stay there. If you know that you have to be with that person, you have to work it out. There's no open door for you to go through. I guess that kind of applies to marriage too. If there's no other option but to work it out, then you work it out. We know as believers that it's God's desire. His desire isn't generally that you walk, it's that you stay and work it out."

****That's a pretty heavy commitment for a band. It's good and necessary.**

"Nothing comes easily. If you work at something, it has more value. If one of us were to leave...if what God wanted for us was to put that friction there in order to purify us, not to purify the other person... The scripture says that God uses one man against another to sharpen 'em as iron sharpens iron. That's painful sometimes, but you don't get sharp unless you stay. You don't get purified unless you stay in the fire. I can say that quite smugly

right now, but when the heat gets warm here in the coming weeks, I'll sweat and gripe and complain about it; but it's necessary."

****What kind of affiliation do you guys have with a church?**

"Well, right now we're all going to a real tiny church called Bellevue Community Church. Here in Nashville most of the really good churches are huge, like upwards of a 1,000 people; and it's hard to really put down roots and really be under someone's personal authority. So, we've been searching for some time and we finally ran across this church that Lynn Keesecker, the head of A&R at Word, goes to. We all went and they all welcomed us and received us and were really interested in us. It's easier to have personal relationships with the elders and the pastors and other people in the church. In fact, the pastor's expressed interest recently in us being accountable to him personally, which is really necessary and we all feel is important. That's where we're at."

****It seems like you guys have a lot to possibly offer younger bands out there doing the Christian Hard Rock thing.**

"We want to address things that are important to us and to people we meet... real needs, rather than some kind of philosophical dream world."

"Yeah, I'd hope so. I hope that we can encourage 'em in any way and anything we could do as far as advice or whatever. I've been at this for a long time. It doesn't seem that long, but I hope I've learned some secrets about how to make it work and how to stay in it, because it's real easy to get discouraged."

"I think, even though that we're new, because of our experiences we have a maturity that maybe you don't find in newer acts. I would like to hope that, anyway. I'd hope that we'd have a longevity for the same reason, because we're not just brand new and bursting on the scene and just rocketing up the charts. I hope that we have some stability and longevity in us."

****Without indicting anybody or uncovering anybody, what are some of your disaster stories?**

"Oh, we've made some bad business choices. You just have to be really careful financially. Money's hard enough to keep anyway, but if you make bad investments...like, we've gone through several photo shoots, even before we were at Word, that didn't work. Me personally, I've been through so much equipment, just because I thought, 'Well, okay, I want this,' and go spend money for that and six months later it doesn't work anymore or doesn't do what I thought it was gonna do. A lot of people go through that."

"You have to learn to be objective about material. You have your personal favor-

ites and you try to use those and it doesn't fly. Don't ever think that your skills are honed beyond what they really are. For example, that demo tape that you heard a couple years ago. I thought that it was good at the time, but now I know better."

****Do you foresee anything in the future that maybe God wants to do with music that's not happening now, or do you have any exciting visions?**

"Well, I hope that Christian music is breaking out. In fact, one of our managers mentioned the other day he hopes that Christian music did in the 90's what Country music did in the 80's, where it went from being this small segment of the music world to actually being a force to be reckoned with. We're seeing some of it now, with Amy Grant and Michael W. Smith, and we saw it somewhat with Stryper. I hope it happens even more, because there are a lot of people who don't like the messages. Like Amy Grant verses Madonna: Even if I weren't a Christian, I would like Amy Grant better, because she doesn't come across as being so bad, like deliberately and willfully wicked."

"I think Christian music has something to offer. I think the music is good, the musicians are good. It's about time the rest of the world got to hear 'em and hear the message. I'm really hoping that we can influence our society and actually be salt and light to the whole society and draw us back from the brink of whatever it is we're heading toward."

****Do you guys have jobs?**

"Yeah, I'm at work right now. Everyone works at least part-time. We have to, to pay the bills, and our wives all have good jobs. They're real supportive. They're above and beyond the call of duty."

****A lot of musicians look at the prospect of marriage and they're kind of fearful that marriage is going to halt their aspirations with music. How do you make it work?**

"Well, if your wife really loves you... You have to deliberately set aside time and money for them. Being in this business...for me it's like a vacuum: It'll suck up all my time and energy and all of our money if I'd let it. I have to make sure that my wife knows that she's important. She's actually more important. I think all of us do that, to make them feel like they're important, that they're the other half of our life."

"Our wives feel like this is as much theirs as it is ours. They might not sing or play or write, but they have quite an interest in the band. They've made quite an investment in this. That almost spurs us on to want to make it work even more, because we owe 'em. In fact, when I got the first copies of the CD and cassette copy and brought 'em home last night I gave it to my wife, because it's hers. Her picture is not on the cover, but it's her record as much as it is mine."

HM

ASIGHT UNSEEN ARE NO CLOWNS



A s i g h t
Unseen L to R:
John Oliveira, Mike Longridge, Jason Lohrke, Derek Bell and Burt Sanchez.

This exciting new band of crazies is more than just another band of Christians making noise. These guys are serious about their calling, as this interview with lead vocalist Jason Lohrke shows, and they're doing some exciting things for the Lord. Read on and peer deeply into the "Freak Show" tent at Asight Unseen.

****What is your vision and focus for Asight Unseen?**

"As far as our background goes," explains Jason, "we've been together for two and a half years now. The original band was born four years ago, and then we added another player, Mike (Longridge, on guitar). We started playing church shows and so forth, and clubs once in a

while. We recorded our first album last year. The shows we've played have been a variety. We've played hospitals with handicapped children to a popular nightclub in San Juan Capistrano called The Coach House.

"We played a Reality Rock show with Guardian and Mad At The World a few weeks ago. We do benefits for homeless and we did a show for the Olive Crest Abused Children. Basically, any venue where there's open ministry. We're very upfront. Of course, our main emphasis is evangelism. We make sure that the Gospel is presented in a simple way. We like to talk about real life issues also.

"I guess this album was more on a social and philosophical level, rather than getting into politics or anything like that. We're mainly concerned about teenage ideology and where we

think the teenage culture's mindset is. Through our lyrics and speaking times in concerts, we try to understand where kids are and relate Christ to them where they're at. Most of the times after church shows, the Rock and Roll set will be ended with a time of ministry, where we go into kind of a worship mode, with altar calls and times of waiting on the Lord, and deliverance and so forth."

****Do you do most of that with one person on stage or five individuals on the floor?**

"Usually the guitarist or myself will give the message and then the four others will be out praying with the rest of the people. We have a backup girl singer named Stacey. She'll do worship along with me. As far as evangelism,

that's where we come from. The other aspect is we want to be witnesses to other Christian bands, to thrust towards a non-compromising attitude. To make sure that, if they're gonna call themselves a Christian band, they really take a look at what sort of responsibility that entails.

"A lot of guys that I talk to say, 'Well, I don't really want to be looked up at or seen as a role model,' but they've got to understand that these kids are looking for something. They're looking for an alternative, and if they don't see any difference between the worldly bands and the Christian bands, then what do they have?"

"I talked to a guy today, who said in his early days he watched Undercover and he was just totally stoked with 'em. He said it really changed his life and the way that he thought about Christianity and stuff. He found liberty and everything like that. I guess a while after the show, he ended up at a person's house or something like that and he saw someone in the band drinking, and it really kinda bummed him out, to say the least.

"What's ironic about that, is that he's now a youth minister and he just put on a show at his church. The guys that were in the band were playing and preaching and telling about the Gospel and things like that. They spoke out against drinking and drugs and whatever. There was a kid there that he was ministering to that ended up at an after-concert party thing, and he saw some of the members of the band partying, actually drinking--doing the very thing that they were preaching against. That has major impact, not just on the kids who saw it, but to all the people he's going to be speaking with and telling that to: 'These guys are full of it, man.'

"To me, to be a Christian band...the word Christian means Christ-like. That's taking on a spirit of humility and pressing towards holiness. As bands, we need to learn to serve one another and realize that we're a common brethren, like the Apostle Paul and Timothy were. The only striving amongst the bands that should exist are the number of souls to reach. There shouldn't be a striving for amount of record sales or merchandise or popularity."

In talking about the "big picture," Jason brings up a word that artist Oden Fong said at Calvary Chapel, which other folks at Set Free Ministries and the Vineyard have concurred on. "They've seen in a vision altogether that there's gonna be a new Jesus movement that's gonna completely overtake our culture as we know it, and it's gonna come through music with bands that are real. The bands that are real with the Gospel and real with themselves--(being) honest about their struggles.

"We have plans to go to Europe. We're actively involved in missions. We've already been to the Dominican Republic in October of '90. We also took part in a missions outreach in the Sierra Monterey Mountains in Mexico with the Taro-Marin (sp?) Indian tribe. We've done some local mission work in Tijuana and so forth. We've also been involved in prison ministries."

**Are you using music in this missions work?

"Yeah, on a lower-scale level, like acoustic style. In the Dominican Republic we did

do some electric stuff, which was kinda cool. It went over fairly well. There was a good response. People were real acceptive. They responded to the Gospel like no one I'd ever seen before. They were so hungry."

**What are you going to be doing in Europe?

"We'll be involved with another church in Greece and another missions group. We'll be landing in Athens on the 28th of May and grouping there together. Then we're going to spend a week taking food and clothing into Albania and doing ministry there. That won't be geared towards rock and roll or anything like that. Any music that we'll be doing will be like acoustical stuff, which is really cool. We have no problem with that. Mainly it's just feeding the hungry and helping the poor.

"From there we're going to be going into Bulgaria, which is really seeing the move of the Holy Spirit there. I guess they're saying it's one of the biggest moves that they've had in the last century and that they're seeing physical evidence of the Holy Spirit. You know, they're seeing limbs grow and people seeing and ears opening and all kinds of stuff. So, we're going to be in there doing ministry work with food and so forth and bringing the Gospel and doing acoustical work.

"From there we're going to be going up north and joining the ministry team called the Slavic Ministry and then we're going to take on the Rock and Roll mode and play through the Baltic states and into Germany, and maybe into Russia--we're waiting to see on that. That's the general itinerary for the trip. That's going to last about a month, and then we'll come back for the youth conference at Vineyard Anaheim, where there'll be like 2,500 teenagers gathering to learn how to be equipped and disciplined for a ministry. As you can tell by the album, we're from Vineyard's New Breed Ministries."

**What's your affiliation with the Vineyard? What kind of structures do you have set up?

"I guess our major reason that we're at Vineyard is for accountability, which is another note for other Christian bands. I believe it is extremely important to be accountable and to be involved with another church. The whole group should be established somewhere. Not that they should be members all at the same church, but I believe that, in order to gain the same vision and so forth, that they should at least meet once a week at a church of their choice--whether it's a Bible study or a time of worship, whatever. The reason why we're at Vineyard is Glen Schroder, the youth pastor there, is sort of our accountability pastor and then our leader there. We sort of go to him for any spiritual problems that we have, or just life problems. He's just kind of like the mentor of the band. They set up shows there for us to do and at other Vineyard churches. We've done several college shows that they set up, like University of California Irvine, Cal State Fullerton and so forth."

**Are you guys having to raise money for this European trip, or are you being sent by

your church?

"No, we're raising the money ourselves. There's a few churches that are helping out, but the amount is large, so we have to go in a whole bunch of different avenues. There's five of us, plus the girl singer and the sound man, so that's seven right there. Our manager will probably be going for two weeks, so that's eight, and then there's seven others that are in this program together with us."

In determining the kind of fruit they want to bear, Jason speaks about the lasting kind: "We want to see that young person not only get saved and come forward, but that he becomes a disciple within that body and is plugged into that church, and from that, he bears fruit and disciples others. A kid got saved at one of our concerts three or four months ago, and he called us and shared with us his testimony of how he got saved at our concert and he said that he's now out evangelizing himself. He's out on the streets and said he's personally led around nine kids to the Lord. He carries a cross up and down the street. Just to hear things like that--that's worth more than any good club venue or any amount of record or merchandise sales or any writeup that you can get, because that's what it's all about--just seeing lives changed and staying that way."

It's exciting to see a band this young (Jason is 21, guitarist Derek Bell is 20, bassist John Oliveira is 19, drummer Bert Sanchez is 21, vocalist Stacey Berardino is 19, and guitarist Mike "the veteran rocker" Longridge is 30) so plugged into a church and with their head on straight, or should I say so plugged into the Head--Jesus Christ.

**Tell us about the future for you guys.

"As for musical direction right now, we're already starting to work on our second album--(even) before our first one's been released. We have so many different influences. You hear the tape and it's like a variety package. It's all thrown in a melting pot and the Holy Spirit kind of arranges it. We have some Country, Punk, Alternative, and basic Rock and Roll. With the new album, I feel there's going to be an even heavier anointing, and that the lyrics are going to actually speak to the spirit, and it's going to be able to really reach out and grab a hold of ya and it's going to make you ask where you are. It's going to make you ask the question to yourself, 'Who am I in the light of God?'

"I definitely feel it's going to be more energetic and some of it may even get a little political. I don't know how much, but mainly it's going to stick to real life issues. As far as the style, it will pretty much remain the same. I think it'll get a little harder, but not too much though."

**Anything else you want to add?

"Yeah, our band scripture is 2 Corinthians 4:18: 'For we look not at the things which are seen, but the things which are unseen. For the things which are seen are temporal. The things that are unseen are eternal.'"

HM

SACRAMENT'S SOPHOMORE WAITING GAME



Erik, Paul, Rob and Mike

With hordes of blood-hungry Death Metal bands singing songs of reeking, rotting corpses and disemboweled zombies, it's good to know that some able-bodied saints are taking the Sword of the Lord's Word and making some sense out of death and the life beyond with Christ. One such band is Sacrament, which "Pastor for the Master" David Hart had a chance to get to speak with over the phone about their new album.

The fans are ready. The band is ready. The songs are ready. In fact, everything's ready for the release of Sacrament's sophomore album project--except the album! "HAUNTS OF VIOLENCE" is on hold, waiting on the overloaded schedule at the studio. Once the studio opens up, turnaround time on the album should be pretty short, and you should have a great new Sacrament project in your collection soon after.

Of course, there have been some changes since their first album. In September of 1991, Sacrament brought in a new singer.

At 20, Rob Wolfe is the youngest member of the band. He paid some dues in a hardcore band called Aggressor, out of Redding, PA. He attends a Bible Fellowship in his hometown and is into some serious study in apologetics.

His singing style has been described as a cross between Forbidden and Kreator. Drummer Paul Graham describes the group's evolving sound as technical Death/Thrash, but Rob insists that it's just plain heavy. The album will be definitely different than the first project, but every bit as hard or harder. So much for the rumors that this group was headed for some kind of commercial groove Metal.

Rob is also the lyricist for the band and his heavy attitude toward Bible study will show up in the songs. The title track (based on Psalm 74:20) describes the world as a dangerous place, but it's nothing compared to the danger of facing God without a Savior to defend you. "Souls in Torment" focusses on depression and gives people a reason to go on. "Destructive Heresies" exposes evolution as a

very un-scientific theory. "Portraits of Decay" catalogues ways of looking at life that lead to destruction.

Another part of the delay in the project is the time being taken to develop complete Bible studies around each song. More than just a list of appropriate Scriptures, these Bible studies will develop the theme of each song with some questions and thoughts, and point to the biblical answers. The group is also developing a network of churches and Bible study groups around the country that they can point their fans to for follow-up.

"We're more than just Metal entertainment," Rob says. "We want everyone to understand that Jesus is everyone's Lord and He can be your Savior. We're in this for people, not for glamor or glory. We want to help answer people's questions about life and faith. We want to be available and accessible to our fans." If you have any questions for the guys in Sacrament, feel free to write them at: PO Box 262, Folcroft, PA 19032-0262.

--David S. Hart

Bruce Swift/Sacred Warrior

REX SCOTT/X-SINNER

Bill Hellor/Fighter

Rey Parra/Sacred Warrior

Rex Carroll/Whitecross

Glenn Kaiser/REZ

LES CARLSON/BLOODGOOD

Jeff Scheetz

SEAN MURPHEY/FIGHTER

Metal Praise

**Nine metal music greats gather together
for this once in a lifetime recording...**

Featuring these all time classics:

"We Exalt Thee",
"Holy, Holy, Holy Lord",
"What A Friend We Have in Jesus"
and "Jehovah, Jirah"

Produced by Caesar Kalinowski and Pastor Bob Beeman,
Metal Praise is a benefit project for Sanctuary Church
supporting its on-going 1-800 counseling lines.



DISCOVERING YOUR ORDAINED FATE



soon I will die/ I am a man of sorrow, I live with a broken heart/ Can't you watch for one more hour." As the song finishes, it just talks about what He had to do for us--the sacrifice. It makes you think about the pain and sorrow Jesus went through.

"We have another song, called **"Holy Wars,"** which talks about the (unnecessary) splits in the Church. There's one Jesus, yet we fight between the denominations over small things when we should put that energy into loving each other and unifying as a Body. We may have some different beliefs on some issues, but we're still commanded by the Lord to love one another and love God will all our hearts. Marge did a lot of the writing, and she's very hard hitting--sometimes sarcastic as a means of making people think. Some of the lyrics to that song go, 'Choose from all the name brands that claim to be the true way/ Choose somebody else's and you're sure to be damned/ Jesus came to show the way, 'I am the Way, the Truth, and the Life'/ 'I am the only Way to the Father'/ Where's the confusion, why should we fight?' If we see someone doing some-

thing wrong, I believe we should pray about it and approach that person in love as well as correction."

****You also re-recorded a few songs from your demo on this record?**

"Yes, the ones off the demo are **"No Death," "Let's Make a Deal"** and **"Wonderful Love."**

****Who are the group's main songwriters, and did you have any outside help in writing this album?**

"We wrote everything ourselves. Marge is the main lyric writer and we all contribute in writing the music."

Many have heard of Ordained Fate via the talk generated by their seven-song demo released in 1990 and the group's performance at Cornerstone last year. The Illinois-based band's serious Heavy Metal style with strong Thrash/Speed Metal flavorings is the product of lead vocalist/rhythm guitarist Pam Scott, bassist Marge Curtner and guitarist Annette Cvengros (recently married to) drummer Terry Cvengros. Each with a minimum of ten years playing experience, the quartet united, then as a secular band, in 1983. Through the course of each member leaving and returning after making a personal commitment to Christ, the unit has turned their talents to serving God for approximately the past three years.

You'll be hearing even more from

Ordained Fate since their recent signing to Wonderland Records. Look for their debut release, tentatively titled **GETHSEMANE**, slated to reach stores in early June. Now, listen in as former Take A Stand editor **Christy Arnold** interviews Pam Scott.

****I've been hearing "Gethsemane" is one of the favorites and strongest tunes on your new record. Could you tell us a little more about its background?**

"It's a song that portrays what Jesus might have been thinking while He was praying in the garden of Gethsemane," says Pam. "The disciples couldn't even stay awake with Him for one hour...the lyrics say, 'Come with Me to a place called Gethsemane/ Watch with Me, for

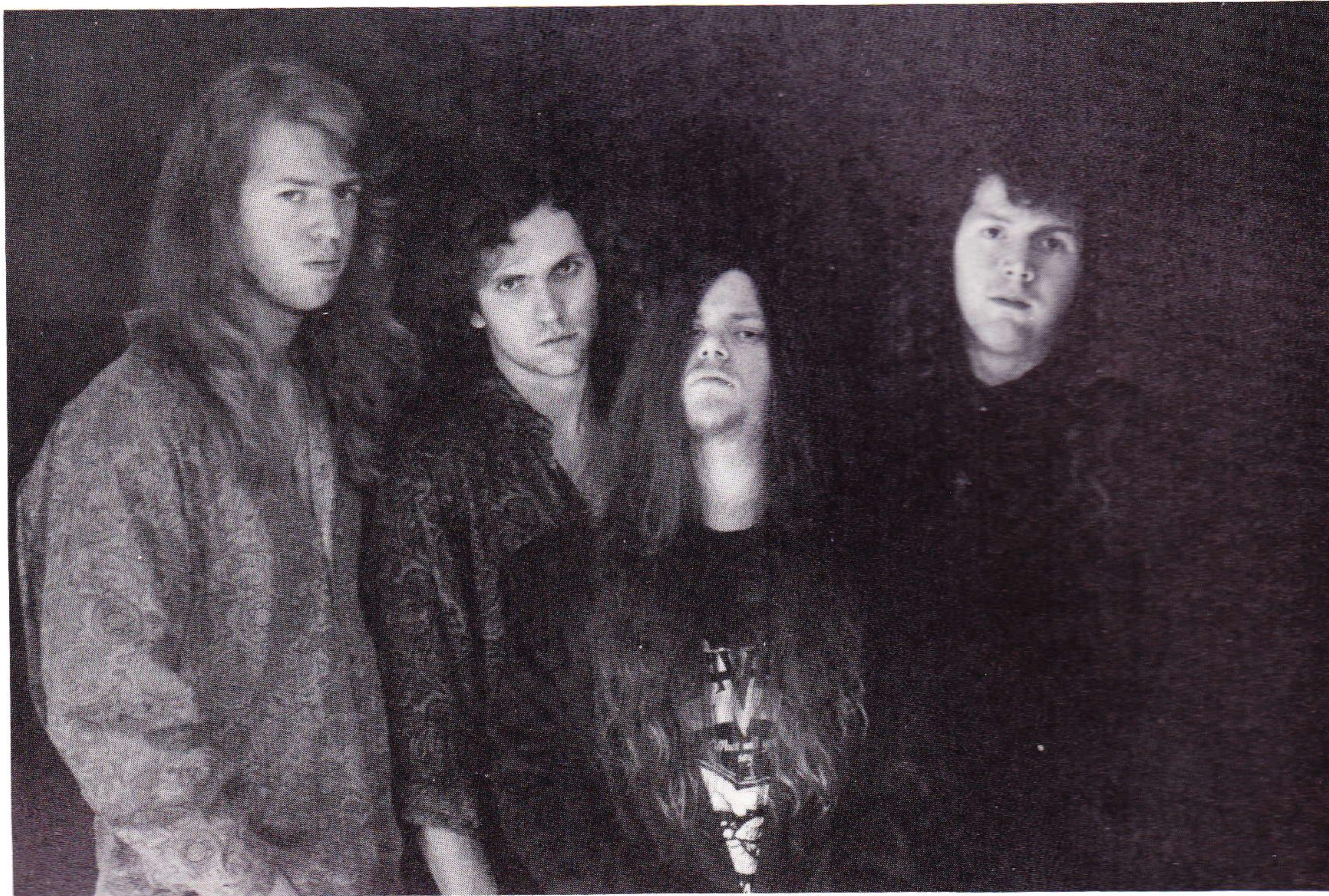
HIDING IN A HAVEN OF METAL

Many bands really fret over their sophomore record projects (that's the second album, dudes and dudettes), especially when the first album is well received. Will it be an improvement over the first album? Will it put them in a rut? Will anyone care? But the band Haven seems oblivious to the sophomore blues. Although R.E.X. released **THE AGE OF DARKNESS** in March, they're already hard at work on their third album and doing what comes spiritually.

The band is not ignoring the new album. They have definite feelings about it--all of them positive. They positively feel that this album is a big improvement over the first. They feel that they have really honed their musical craftsmanship to a much greater degree, and it shows. The musical arrangements are also more technical, as is the production--thanks to producer Kurt Bachman of Believer. They also feel the album is better, because of the relaxed recording atmosphere at the Catamount Studios in Iowa.

Officially, the band is now a five piece, as Haven has added a new guitarist in John Farrell. But, in reality, they are still a four-piece, because drummer Tim Benton has left to live in Atlanta for more family-oriented pursuits. If the parting wasn't so friendly, this would have been a severe blow to the band. Tim wrote most of the lyrics for both albums. However, he has promised to continue writing for the band and will take the time to come up and record the third album with his friends if they need him. Meanwhile, the group is looking for a suitable drummer in their neighborhood--the East Coast! Any candidates?

The overall theme of **AGE OF DARKNESS** is the occult. Songs like "**Divination**," "**Seance**," and "**Witching Hour**" definitely reveal the traps hidden in a curiosity for the occult. "**Blood of the Lamb**," on the other hand, presents the simple, straight-forward answer of Jesus Christ. The sound still finds itself in the dramatic and melodic territory of Queensryche, although guitarist Andy Bruner thinks that some of the music is reminiscent of King Diamond's **ABIGAIL** album--which is more than appropriate considering that so much of the album focuses on the occult.



Andrew, John, Kevin & Ed (Photo by Ed Agin)

There are no plans for a major tour at this point. The band will continue working on material for the next album and looking for a drummer. But that doesn't mean that they won't be doing ministry. They are very involved at their church, the Lighthouse Tabernacle in New Jersey. They also continue to network with other bands like Sacramento, Overdrive and Sardonyx.

And they want to encourage their

fans and friends. "No matter what, don't give up, don't quit," says singer Kevin Ayers. "I know that life is hard sometimes. It's hard for all of us. But Christians just need to stick together and never give up." If you want to encourage the boys in the band, or if you're having a hard time finding their new album in your area, you can always write to the Haven House, PO Box 764, Mt. Holly, NJ 08060.

--"Pastor for the Master" David S. Hart

ORDAINED FATE CONT'D:

****This being your first record, how did the recording process go for you and what were some things you learned?**

"Things went pretty smoothly and quickly. It was different for us in that our last recording experience was our demo, in which every aspect of it was completely controlled by the band. Working in a different environment with different people and a different producer caused some things to change; some things were made better. Sometimes change is a little difficult when, as an artist, you have something in mind to be a certain way, but working with (producer) Caesar (Kalinowski) was good. We learned a lot, became sharper as musicians. We learned the immense value of pre-production, and we're already excited and looking forward to our next record."

****What can we expect in the near future from Ordained Fate?**

"We really want to get out and play, possibly even tour in the future, but right now with the album's release we'll concentrate on doing regular dates around the area. We recently played at JPUSA's new coffee house and it was just great for us, especially after doing the album. The audience was really rowdy and getting into it and the people at JPUSA are just great to work with. Playing live and getting out there with the people is where our hearts are really at."

Write to Ordained Fate at: PO Box 923, Zion, IL 60099. HM

WHAT IS A SAVIOUR MACHINE?



Eric (before)

Soon after Saviour Machine's moving set at the "First Southern California Christian Hard Rock/Heavy Metal Festival" last November, Dead Artist Syndrome's Brian Healy came running up to me and said, "Doug, you've got to make this band famous." Because I was in agreement with the man (and the fact that you don't want to disagree with John Candy's stunt double), the following interview with Saviour Machine bassist Dean Forsyth now appears to introduce you to this talented, creative band.

****How would you describe your sound?**

"Oh wow, I don't think there's any real category that we fit in," says Dean. "Basically, what it sounds like is four musicians who grew up on heavy metal music and, as we grew up, we discovered bands like U2, David Bowie, Pink Floyd; and kind of expanded on heavy metal. Maybe it sounds somewhere between U2 and Metallica, I don't know."

****What are you doing around the Orange County/L.A. area?**

"We're just playing clubs. The show in November (reviewed in HM #33) was actually our introduction to the Christian music scene. We've been playing around the clubs the last two years. It was by pure chance that we even got turned on to the Christian festival. We're kind of blown away by the whole scene. Now we're gearing it more towards that...like churches and Christian promoters."

****What are your plans for the future?**

"Well, hopefully...we want to secure a record deal. For the last year we've been trying. We've been turned down by several major labels. Basically, they all said the same thing, too. They always thought the music was great and different, but the lyrics were too strong."

****What inspired the Suite with the blindfold, the white robe, the chalice of blood and all that?**

"Well, that's a difficult question. When we first wrote 'Revelation,' we always thought we needed something theatrical in order to...it's a long song live, it's hard to pick up on what we're trying to say. At first, Eric (Clayton, vocalist) brought it up

and we kinda went, 'Yeah, right, okay. Great idea Eric, but seriously.' Before I knew it, he went ahead and got the robe, got the blood and we did it; and it was just like, 'Wow!'

"I don't think it was inspired by anything. Eric was just wanting to clarify the message. It didn't exactly work at first. We were labelled as a Satanic band and stirred a lot of controversy and got banned from places like The Whiskey and Gazzari's. One of the guys who roadies at Gazzari's came up to us one day and said, 'Are you guys the band who slaughters a pig on stage?'

"So, it didn't clarify the message at first. Actually, I think that festival was the first time that people really picked up on it. Of course, you always have one or two people every night that go, 'Wow! I really got what you were trying to say.' That's real rewarding, like one or two people a night out of 100 or 200."

****Why is art important to you?**

"Wow. It's something I was always into when I was a kid. I was always very much into music and drawing, and creative. Art inspires me. I think it has a lot of power to it. It can change people."

****Do you feel like your music crosses in and out of the Hard Rock genre?**

"Oh yeah, very much. Like you've heard on the CD. We have one song in particular that doesn't sound anything like a Hard Rock song. It sounds like a New Age song, it's so mellow. Then we have stuff that borders on Speed Metal and sometimes just really Alternative. I don't think you can

categorize it as just Hard Rock. My mom loves a couple of the songs on that."

****Do you really enjoy playing the music you've created?**

"It sounds maybe jaded or even conceited, but we're my favorite band, by far. If I could make a band sound a certain way or if I could envision a band the way that I'd want the perfect band to be, it would be us."

****How has the audience responded to your music?**

"We've had a lot of people hate us. We played once at a local club in Riverside, where there wasn't a real stage and we were playing on the floor, and I got jumped by about five skinheads. They weren't into the music at all. They didn't want to hear what we were trying to say. It was one of the first times we were doing the theatrical thing with the blood and all, and we kinda like went, 'Should we do this?' (laughs) Paying your dues is one thing, but wow!"

"I didn't get hurt bad. They were younger kids. I had a fat lip in the morning and maybe a Doc Martin print on my forehead, but that was about it. One place we were playing, there were like 20 people there, and they were really scary people, and we started playing and we were getting booed. They were basically bikers, and they didn't like us, but by the end of



Eric (after)

WHO IS APPLEHEAD?

SAVIOUR MACHINE CONT'D:

the show we had kind of won them over. Backstage we were kind of washing off and talking about it and one guy came in with leather pants and a big Hell's Angel thing on the back of his jacket. He grabbed Eric's hand and thanked him. He said, 'You really made me think about something tonight. These clubs don't deserve you. You should be playing to millions of people, not just 20 or 30.' We've had that kind of reaction a couple of times. That's really great to see. It's like the whole point of it is to affect people and, when we started, we were naive, thinking, 'We're going to change the world overnight,' and it didn't happen, but somehow when one person comes up to us and is blown away by everything, it makes all the ridicule and stuff that we've suffered--it makes it worth while. It's been real hard building a following outside of the Christian market.

"It sounds real dark and appeals to that kind of crowd. They seem to really enjoy it until they hear what we're talking about and they finally pick up on it, it's like, 'Hey, no way man! These guys are Christian. I'm outta here!' Overall, the reaction is starting to get better. More and more people are getting into it. That show in November, the reaction to that was just phenomenal. Now we have 20 or 30 people coming out to each show just from that. They might have to drive 90 miles, but they want to see it.

"The reaction we've been getting from just a couple of Christian labels is actually phenomenal compared to the reaction we were getting from other labels."

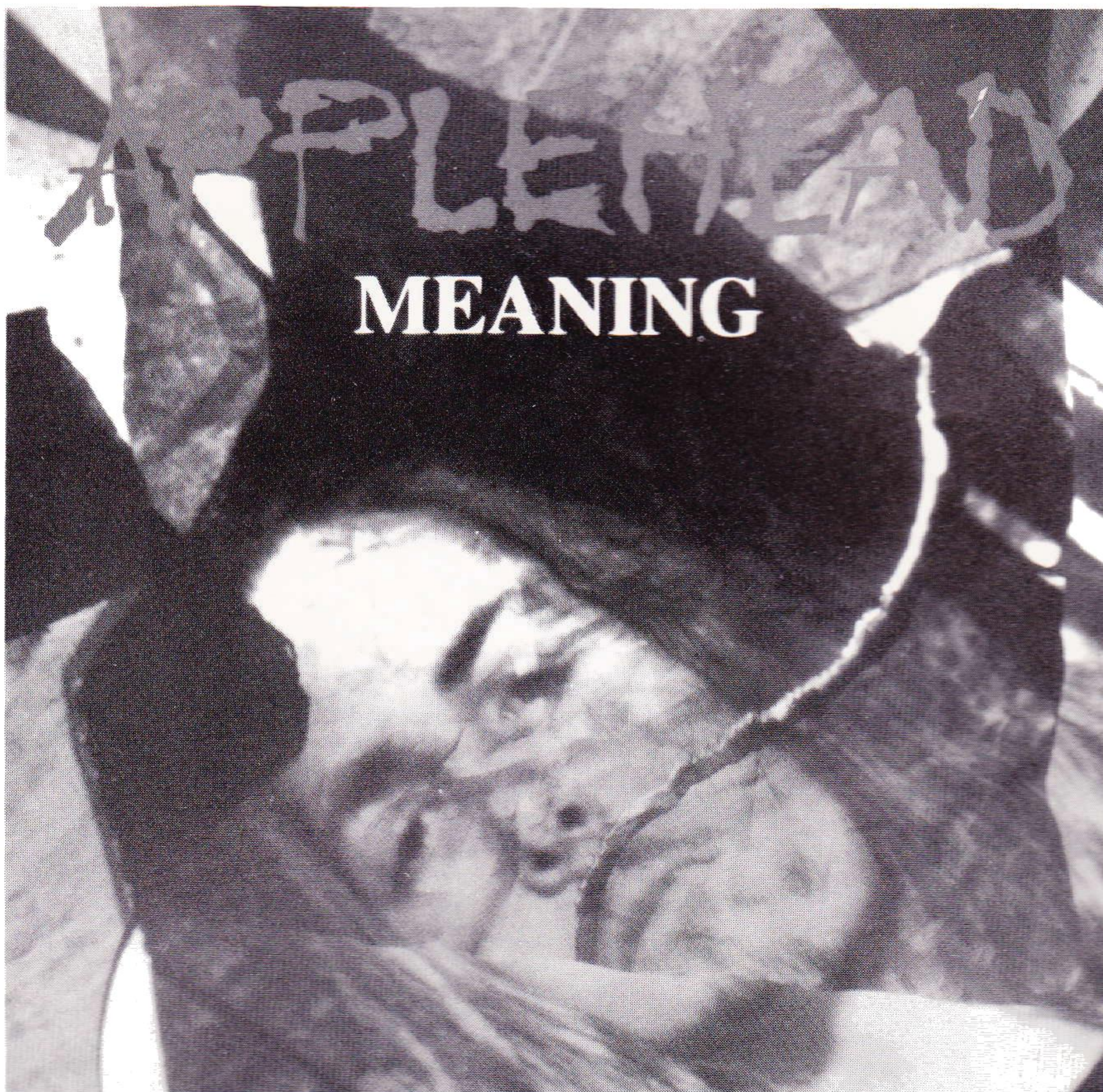
****Why the name Saviour Machine?**

"Well, originally we covered a song called 'Saviour Machine,' by David Bowie. We played that live and we had just formed out of the ashes of a garage band and we wanted to change the name and we thought, 'Saviour Machine is perfect!' First of all, it's the song we opened our shows with. Second of all, it kind of describes us. It has the God influence in it and kind of says what we're all about. The name fits more and more everyday."

****Anything you wanted to address?**

"We really appreciate everyone's response. Our mailing list has tripled since we played in November. It's seemed overwhelming. We hope that it continues to happen. I thought, 'Wow! Where have we been for two years? This is where we should've been the whole time.' We were playing on that stage in front of people who the majority of was really getting into it and what we were talking about."

If you wish to help quadruple the band's mailing list, write Saviour Machine at: Milan Entertainment, 1541 August Lane, Santa Ana, CA 92707. HM



And just what does an Applehead taste like? Sanctuary San Diego's "Pastor for the Master" David Hart had a chat with band mentor and only real member, Greg Minier, to find out if there really was a personality behind this fruity concept.

Greg Minier is not content. He is not content to express himself through only one project. It's not enough for him to front one of the most popular bands in the Christian Rock arena--The Crucified. It's not enough for him to express his individuality through a solo project like MINIER. There's still more rolling around in his Rock and Roll brain. And it's given birth to Applehead. Don't ask what the name means. He hasn't the faintest idea. It's just something that popped off the top of his "fruitful" noggin.

The new group is definitely headed in a different direction than The Crucified. Musically, Applehead is a heavy Alternative Rock--a brand of Grunge Rock in the vein of Soundgarden and Alice In Chains. Most of the album is pure Minier--music, lyrics, vocals, guitar work--with the help of Crucified drummer, Jim Chaffin and some special guests.

Another definite difference will be reflected in the lyric writing. While vocalist Mark Salomon has been responsible for most of the lyrics on The Crucified's past efforts, Applehead is Greg's own personal reflections on living in today's world. Greg claims that

he's not a deep lyricist, but he's tackled such deep subjects as drug addiction and life on the streets. He also intends to include a summary explanation in the liner notes after each song to make sure the message is clear. Thematically, this will be an upfront album with a clear Christian viewpoint.

Another thing that Greg wants to make clear is that this project contains no hidden message about his future with The Crucified. When Minier takes off on his own, like he did with his solo project, rumors from anxious fans begin to surface fearing that The Crucified might be on the verge of breaking up. Nothing could be further from the truth. The Crucified has a full tour schedule coming up and more music coming in the future.

The album should be in the stores by the time you read this. According to Ocean Entertainment honcho Charles Gates, it's being released on April 1st. However, there's a chance that those of us spoiled in sunny Southern California may get the first peek at the product when The Crucified appears in concert in San Diego with Mortal and local up-and-comers Judgement on March 28th. And there are plans to go on the road with Applehead in the future. Don't be surprised if they end up touring with Painted Orange on the Fruit Salad tour. Maybe they could get some sponsorship from Fruit of the Loom!

--David S. Hart

what overkill sez:



Overkill L to R: Merritt Gant, D.D. Verni, Sid Falck, Rob Cannavino & Bobby "Blitz" Ellsworth (Photo by Jeff "Tiz" Tisman)

This issue's "WHAT SO & SO SEZ" column brings us on the tour bus with Bobby "Blitz" Ellsworth, the lead vocalist for Over Kill, who happened to be touring with opening act Galactic Cowboys. Listen in and watch it become "the most interesting interview" Bobby had on the tour.

****Your band's sound is very powerful and very tight.**

"The band is very self-sufficient in that," comments Bobby, "but we definitely need the help of a producer, so the finishing touch is definitely Terry Date's super production. He has the best ears in the business. Everything he does sounds great."

****The song "Soulitude" reminds me of Bruce Dickinson/Maiden.**

"A little afterlife-ish there, a little spiritual. I think it shows another side of the band, too. The roots of the band go back to some Maiden and Priest. It's kind of like Maiden/Priest plus the energy of the 70's Punk explosion. It's like a marriage of the two. It's Metal, yet it's over-the-top Metal. That's kind

of like the laid-back version of us."

****Why don't you tell me a little bit about you guys, like how old you are and who some of your early influences are?**

"Well, I'm the old man. I'm 32. The bass player and drummer are both 30 and Rob, the guitar player, is 24, and Merritt, the other guitar player, is 20. We started back in the New York area. D.D. and I are the only original members left. We started doing covers, like the ones I was just talking about: Maiden and Priest and then the Dead Boys and Sex Pistols. It was kinda like, 'What are these guys all about?' But we really knew, so when we started writing original songs we took aspects from both of our influences and made our own type of music out of it. This was back in '83 and '84. By '85 we were signed to MegaForce Records and released our first record in late '85. And then started touring, touring, touring, touring and touring. (We're) always on the road, eight months out of the year. It's really fun. We make records so we can go on the road and do 'em live. That's what we're all about.

"On the last record we tried to cap-

ture the elements that make the live show interesting: the punch of the guitar, the slap of the kick drum, the spike in the side of the head of the snare. We did as many of the tracks as we possibly could with the whole band playing. For us, layering doesn't work very well, because it can sterilize what we're trying to do. We want to have impact. We want to have spur-of-the-moment, spontaneous emotion."

****Maybe you can clear up some misconceptions by commenting on your sales figures and what kind of money you make.**

"I don't like to talk about money. That's not why I do this. I make a living. Sales? We do about 300,000 world-wide, probably about 150,000 of those in the States. As far as money goes, it's kind of a personal issue. I don't like to talk about it. I'm not a rich man. I do live comfortably and I support my wife and my kid on it. It's not something I think about. I don't really do this for money, but at the same time, if the money wasn't there to support my family, I don't know if I'd still be doing this (laughs). It's kind of nice to have it work out this way."

****We talked a little bit about where the magazine was coming from. How do you feel...what does Jesus Christ mean to you?**

"I have my own personal beliefs about it. I do believe in a supernatural power, you might say. I was raised a Catholic and everything and, in my own way, I do pray. I do believe in God as a Christian would believe in God, but not necessarily follow all the guidelines that are set down by, for instance, the Bible.

"I look at the Bible as the greatest story ever told. It had the power to move mountains, literally, because it has the power to affect so many people. I also think of organized religion as the biggest manipulator of all time. I mean, just look through the course of history. You can just see that people went to die over it, just recently for that matter. I mean, when hostages are taken in the Middle East, it's in the name of religion. It's not in the name of anything else.

"My feelings about Jesus Christ personally is that yeah, He's a friend of mine. A real close friend, but I'm not a practicing Christian in as much as church going, etc. I have my own beliefs about it."

****What are your main gripes, or what keeps you from walking in those ways?**

"I do sort of walk in those ways, because I believe basically to treat everybody as I'd want to be treated myself. I really think that's the basis of the whole thing. That's the way I look at it. The things that I stay away from, for instance, being raised a Catholic, is I don't really care for the Catholic religion. There seems to be so many stipulations to make you a good Catholic, therefore a good Christian--follow every little thing. There's so many rules that--I'm not saying I don't need rules--I'm saying more along the lines of, 'He gave me a mind to think about things. I don't agree with this.' (laughs) You know what I'm saying?

"Birth control, for instance: every Catholic, if they're a true Catholic, while making love with their wife is in the act of trying to create a child. I don't believe in such a thing; but then again, I don't believe in abortion. Do you see what I mean? It's like, for me, I'm close to the guidelines, but at the same time there's things that just annoy me, that keep me away from the organized part of it. (Away from) the Catholicism part of it, or what you would consider 'Christianity.' But not away from Jesus or God, you know? I don't shove them or turn my back on either. In my life, and probably more so since I've been touring, you find that there are many times when you do need that, you know, as compared to turning your back. 'Oh, God, I'm out here on the road. I don't need anybody. F*** it!' I don't do that, but I do curse (laughs), as you see. I do drink beer, sometimes too much of it. But, at the same time, I need help like anybody else. I'm not self sufficient."

****Have you ever looked at the Book of Acts in the Bible and seen how the first Christians and the early church was going**

about things?

"I'm not familiar with the Book of Acts at all."

****It's real interesting, because it gives you another insight into Christianity--especially how it should be, because it's like a little blueprint or handbook there. Obviously, organized religion has gotten away from that, quite a bit.**

"I think it's what turns a lot of people off. There's a pure premise to what this is about, you know? It's like, Americans looking at a Communist society and saying, 'Oh God! Damn Commies!' But actually, in its purist sense, it's probably one of the best political set-ups you could ever have, if you really think about it. Maybe with religion too: maybe it's gotten away from its pure sense, to the point that it almost seems bastard-ized to a certain extent. It also seems in certain areas it's forced upon you. You're force-fed things. I find that a lot of people who have no stake in themselves love to be force-fed things, because they go, 'I don't have anything but this, therefore...'

"I was given the right to be an individual, and the right to think about things, so it makes sense for me to make my own mind up, as compared to say, 'I know you gave me this mind, but I'm just gonna give it back to Ya and just go according to whatever this blueprint is.' It seems like a contradiction in terms. It doesn't seem logical to me whatsoever."

"This is a life I've created for myself."

****Where I come from, when I read the Bible and stuff, I see that God wants me to worship Him with my mind, not just my emotions or whatever--my spirit and all. You're familiar with the crucifixion and have undoubtedly heard that Jesus died for your sins. What's your concept of sin and salvation?**

"My concept of sin and salvation? Boy. This is probably the heaviest interview I think I've ever done. Umm... Sin to me is something that gives you that chill, you know what I'm saying? When you just know it. It's like you don't even have to think about it. You know that you did something wrong. Salvation to me is...I suppose it's the ultimate reflection of your life. Meaning that, if I do treat people the way I like to be treated, that I've achieved it and I'm almost building upon it daily. At the same time, if I'm not achieving that, I'm not building upon it, I'm becoming weaker daily. When I have to cash my chips in at the end, hopefully the balance will be heavy in favor of treating people the way I want to be treated, as compared to being weaker and not being able to achieve what salvation is. I guess, in a weird kind of way, I do have Christian views, but they're my own."

In talking about his lyrics, Bobby showed his concern over the people who listen to Over Kill's music and read their lyrics: "The greatest resource we have is youth, regardless

of anything else. They can keep all the friggin' oil in the world over there, as far as I'm concerned. We'll run cars and houses on solar power, but the youth have to be there to make it happen. To me, it's important to me that these views are heard. From my position, the people that listen to us are the youth. They're gonna listen to me a little bit more than 'Just Say No.'

"It has a positive impact on 'em. They're into those lyrics, man. They start at the beginning and they go right to the end and they have 'em, like, memorized in two listens. So, they know what's going on. So, I give 'em a lot of credit for that, as compared to the fleeting audience of, 'Hey, I went out last night and I got laid and I drank a whole lot of booze.'

****Lord knows we have enough of that other simple-minded crap.**

"And that's basically what it is. The biggest selling stuff is the simple-minded stuff. The majority of people don't want to think. For lack of a better expression, 'God bless our audience for wanting to think a little bit more.' It's strictly and purely entertainment on the first level that you see it. We're out there, we're a band, we're raging around. We're foul-mouthed, but we're real people. After that, the second wave of impact comes from getting into the stuff, really deeply into it."

****I heard some statistics that, by the year 2,000, in eight more years, half the world's population is going to be teenagers. Half the world. And you know most of them are gonna have their own Walkman. And the spokespeople for that generation is going to be people like you. How are you going to go about making a positive impact for these people, besides what you've already told me?**

"This is pretty much a life I've created for myself. This is the way I go about it. We go from town to town. There's not a Rock star on this bus. It's a whole different approach to things. It's one on one contact with people. I'd rather be touring than in the studio making videos or being back at the hotel. I'd rather be in the parking lot talking with the kids after the shows.

"I think there's a true honesty in what we do. We like doing this. First and foremost, we love playing; but geez, if we have the opportunity to play and say a few things, we might as well just say them. If this is the way you feel, don't hold it back. Don't pull any punches. Somebody may point a finger and say, 'What a p****! Blitz is such a p**** for saying that!' Personally, I don't think so. My feeling about the whole thing is, 'You can go hide behind your Saturday night bottle of Jack Daniels.' I go out and do the same thing on Saturday, I just don't talk about it (laughs) in the song. I don't immortalize it, put it that way.

"How am I going about it? I think I am going about it. I really don't know much else to do. I just live the way I think is right. I don't think I'm far off-base. I might have some shortcomings here and there, but I'm not so far from center that I feel like I'm misleading anyone. I feel that I and the band are having a

positive impact on people. People are why we're here. When it all comes down to brass tacks: Why are you here? Because they're there. They're in there and they're gonna watch the show. That's why we're here. It's important that they're taken care of, you know, the whole bit."

**It's cool to see a band with your attitude.

"It's a little bit different, I think. It's given us a little bit of longevity."

**How do you feel about what Christian Heavy Metal bands are doing?

"I thought Stryper was the biggest pile of sh** I've ever heard in my entire life--musically, and I felt they were the biggest hypocrites that have ever taken the stage. I'm in the industry, so I probably know a few things about it. I think anybody who does anything honestly and they want to do it, because that's what they want to do, they have 100% of my respect. I'm not turned off just because somebody's views are different than mine. In as much as one of my favorite bands is Slayer. If you read Slayer lyrics, they're quite different than what you would read on a Barren Cross record. But, at the same time, I think they're very honest and very straight-forward in what they do. I don't know Barren Cross's music, but if they are as honest as Slayer, I would have no problem with them whatsoever. If you're a bullsh***er, I don't want to have anything to do with you. It's very simple logic."

**My goal is not to preach at you or tell you how to live your life, but if I may, I'd like to share a couple things about some of the things you said about Christianity.

"Okay, shoot."

**What am I going to say?

Basically, I wanted to share with you about what Christianity has meant to me as far as grace. As far as salvation goes, at the end of my time on earth, when you weigh the good that I've done and the bad that I've done... In 1983 is when I came home like a prodigal son to my Father in Heaven. Since then, I've been doing a lot of good things, you know, so I've probably outweighed my balance up here, but when I get up there I don't have to worry about the negative things at all, because of that forgiveness, which doesn't make sense.

Christ literally forgives and forgets all of your sins all the negative crap and all the failure. He just completely wipes it out. But anyway, that gives me a freedom to love God and do good things, not because I have to do 'em to make Him happy, but because He's already happy with me. I'm his little boy. It's like your kid. Your kid could probably get an 'F' on a report card and you're still gonna love him. 'Don't do it again.' (laughter)

That's kind of the way it is with Him. I don't have to do things to please Him, you know, that performance mentality that some kids grow up with. The only time they ever hear anything good from their dad is when they

work hard and have achieved something. They don't hear a good thing when they just lost a football game or the encouragement that a good dad gives sometimes. That's kind of where my relationship is with Him. I don't have to do any good deeds to earn anything.

I don't know if that means anything to ya, but...

"If I'm catching you right, you're saying that the reason you do it is not to jump up and down and go, 'Hey, hey! Look at me!' It's more so you just do it, because it's a very natural thing for you to do. You're not trying to compile a bunch of positive chips. You're not even thinking about it, you just do it, so it's an honest approach. I mean, you have my respect. Somebody who's soapboxing it might not have it, because they're like, 'Well, I'm one step closer now.' It doesn't make any sense. They think they're better than me.

"So you practice? You go to church and everything?"

**Yeah. There's like a new bunch of churches that go under the title of non-denominational. My opinion of denominations is: God shows somebody some great truth, like Pentecostals or whatever. They show 'em, 'Hey, God does miracles today,' and then they get all excited about it, which is good, but then pretty soon they start arguing about that little piece of truth and they build a little fortress around it, and then you've got another denomination over here. 'Well, the Pentecostals discovered this and they disagree with everybody else, and these Baptists over here found this out.' How they form is: human reasoning and pride and jealousy and all this weird human stuff gets in the way.

"I could never fathom God cutting off so many people, because then He wouldn't be God to me and then I wouldn't want to be there."

My opinion of denominations is, even the non-denominational denomination can be a sectarian, it's like a racist-type deal where they look down on each other. I personally look at all Christians, people who have Jesus as their God and have His forgiveness and live with Him and for Him, those are my family, whether they go to a Catholic church or Baptist or Pentecostal."

"How do you feel about Buddhists and Muslims?"

**Well, I had a roommate who was a Buddhist. Basically, about them I believe what Jesus said, that, "I Am the Way, the Truth and the Life; no one comes to the Father but by Me." I've studied a lot of the world religions, like Islam, Hinduism and Buddhism, and they all seem to agree with one another and they all disagree with Christianity in a way. Almost every religion, except Christianity, says, "Well, whatever it takes to get to this way, that's good, as long as you get there." But Christianity says,

"This is the only way." To me, it's like, Jesus was either lying, or He was a crazy person Who was just off on this weird trip, or He was telling the truth. I believe there's enough evidence that He was telling the truth, so all those other religions, I believe, are false.

A lot of 'em are based upon man's achievement, like Buddhism and Hinduism basically teaches you to empty yourself of everything, including your mind. If you could cut off your mind, they say, then you'd be in Nirvana, because you don't have to worry about all the distractions. It's kind of a mindless thing. There's humility in there, which is good, but it's kind of a removal of your mind, where you don't think. I think God gave us a brain for something.

"So you don't think that we'll be speaking Chinese in Heaven? What I mean is do you think there's no Buddhists in Heaven?"

**Right. Ex-Buddhists and ex-Hindus.

"That's it? We're not all God's children anymore, then? Your ready to section it off. I don't believe that. If God's all forgiving, as all encompassing as He is, He would never sect off His family. I could never fathom God cutting off so many people, because then He wouldn't be God to me and then I wouldn't want to be there. If He is all forgiving, all encompassing and all knowing, He would know that the life that these people lead is a positive life, the percentage that do. If He said, 'Well, you didn't turn to Christianity during the tens of thousands of years before the end of the earth, so I'm sorry, you can't come in. You should've made a reservation.' (laughs) If that was the case, I'd say, 'Somebody can have my table, because I'm going with 'em, because this is bullsh**.' That's honestly how I feel, but I don't believe that this would happen.

"I couldn't fathom the fact. I would be like if my father on a family level (we have four kids in our family) said, 'Okay, your brother Richard is no longer allowed in this house. You can't talk to him. He can't come in here. He didn't listen to what I told him to do. He's never been listening to me. He's cut off from us. He's no longer my son, he's no longer your brother.' I'd say, 'Dad! You're no longer my dad!' If it came down to that, I'd say, 'Well, I'm out too, because everything I believe that this was about has now been proven wrong by this one instance; and the instance being the end of the world by talking to God, or when we're all gathered. If there's no Buddhists up there, you know, I'm gonna go see where I can get some Curry Chicken (laughs). I personally don't think that'll happen."

This long-winded interview continued, as we talked about the explosion of Christianity in China, and about the methods used by missionaries, etc. But, like the book of John says about all the things Jesus not being able to be contained in all the books of the world, so this interview could almost not be contained in all the pages of this magazine. It was interesting to have this very cool and interesting chat with Bobby and then go see the band start off its set with "Deny the Cross." Hmmm.

HM

METAL TRACKS

Deliverance is working on a new album, which should be out in August. The new guitarist for the band is named Mike Phillips. "He shreds, man!" says Jimmy Brown, who also cleared up the false report that there would be a video filmed for the tune "What a Joke." A video will be shot for the new record, which will be produced by **Terry Taylor**. What?!?!? "We're gonna take this whole genre to a new height," says Jimmy. "The 16th beat is dying. It's old. I feel like we're locked in a box. We're recording artists. We don't have to do what's been done before. Nobody would tell Rembrandt that he can't do abstracts (unless it was a Communist state), like, 'You do still-lives now!' My canvass is that 24-track tape." Wow! Could be exciting. Jimmy is also currently youth pastoring at El Monte First Assembly. "It's really been helping me put my focus on, 'Wow, these kids really need ministry, not shows.'"

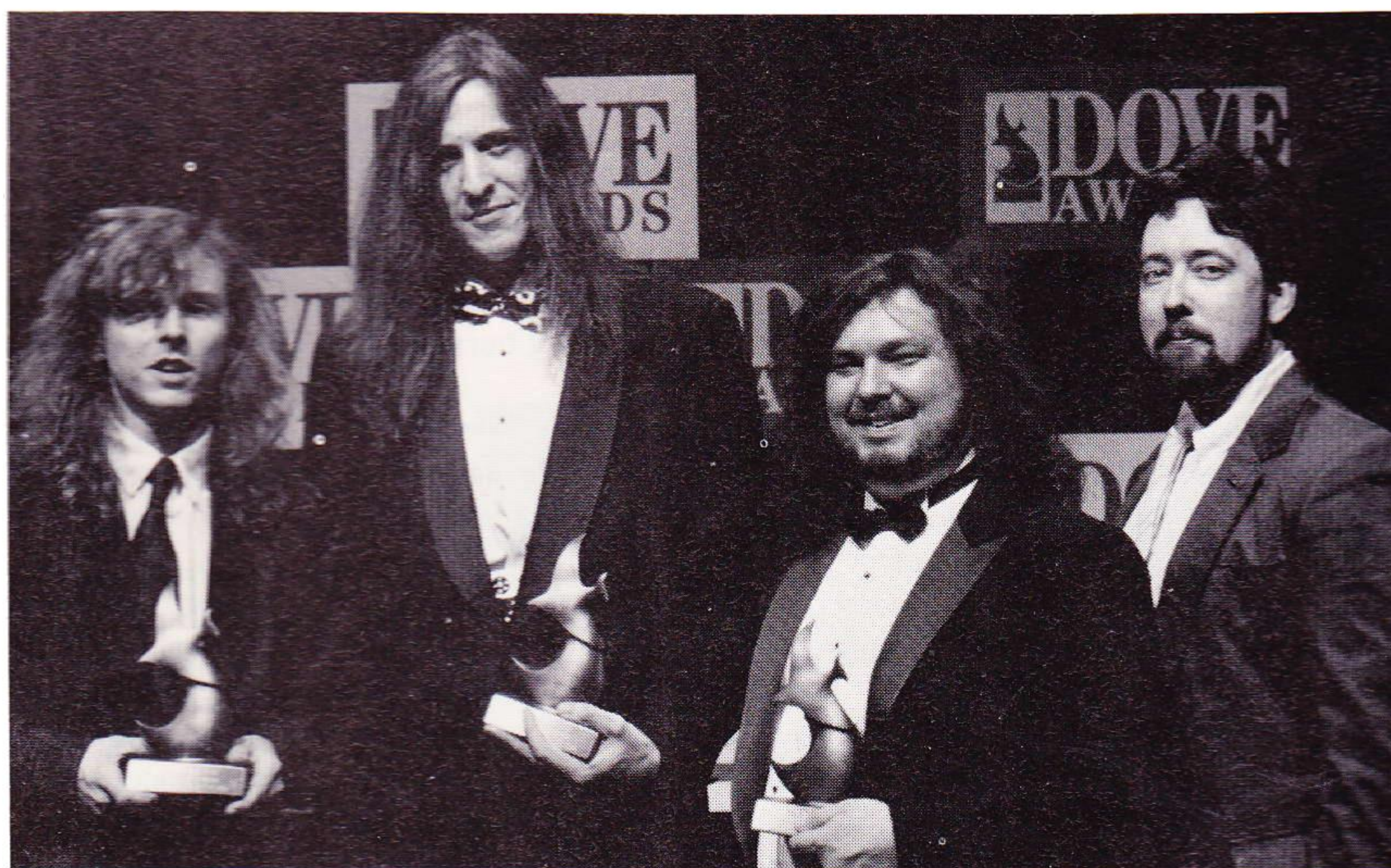
George Ochoa no sooner did join **Vengeance Rising**, tour with the band and then bow back out of the band. "It basically just didn't work out," states Roger Martinez, who hopes to get Vengeance Rising back out on the road again soon, which is why he came to G.M.A. Week '92. He spent time mingling with promoters to let them know what Vengeance Rising was all about and what the band wanted to do on tour. He also announces that the band has left the Intense Records label, having finished its contract with **RELEASED UPON THE EARTH**.

One of the other big events of G.M.A. Week was the Zion guitar get-together at The San Antonio Taco in Nashville, put on by Zion guitar man Ken Hoover. Present were: Phil Keaggy, Jim Erdmann (Xalt), David Bach (Guardian), Bill Heller (Fighter), Randy Carlson (Xalt), Dino Elefante, Jimmy A, Brian Wooten (Whiteheart), Bob Hartman (Petra), Shawn Tubbs (The Violet Burning) and Gordon Kennedy--to name a few. Bill Heller, Dino Elefante and Jim Erdmann all got to jam with Phil Keaggy, which was probably a personal highlight for each of them, and we ate great fajitas.

Every year G.M.A. has a "Rock Night," where several bands showcase their live shows. Four years ago saw a killer show featuring Allies, Shout and Whitecross. This year's show was even better. On the bill were Hoi Polloi, Legend, Holy Soldier, The Violet Burning and The 77's. Hoi Polloi was rockin', showing that their talent displayed at Cornerstone a few years ago wasn't a fluke. Shades of older U2 were brought to mind as they jammed in Rock versions of dancable beats. **Legend** sounded great, as they rocked through "Set This Place on Fire," "Angela," "They That Wait" and "Colours." The band showed they could pull off the excellent sound on their album. **Holy Soldier** sounded as good as I'd heard them, with new guitarist Scott Soderstrom sounding like he fit comfortably in.



See if you can spot David Bach, Jim Erdmann, Bill Heller, Jimmy A, Dino Elefante, Bob Hartman, Phil Keaggy and Brian Wooten



Bride's Troy, Rick, Jerry & Mgr. Scott Hall

His lead breaks were loud, controlled and furious. Steven Patrick displayed his usual good stage presence, as did the rest of the band. He even whipped out the 12-string acoustic and played along during "Last Train." They ended up playing a good mix from both albums, including "Cry Out For Love" and "Dead End Drive." **The Violet Burning** went on without a set list and took charge of the stage with a tight, groovin' sound that was pretty worshipful and rockin'. **The 77's** ended the night with another great performance. These guys are even much better than their reputation. Hard rockers everywhere need to hear these guys live. Don't be fooled by the band's slick Pop songs on record, these guys kick out the Blues jams live! Especially hot was the Zeppelin-

esque cover of the Blind Willie Johnson Gospel tune--"Nobody's Fault But Mine."

The winners of the Metal Dove Awards were: **Whitecross** for "Metal Album of the Year" (IN THE KINGDOM), and **Bride** for "Metal Recorded Song of the Year" ("Everybody Knows my Name").

Word announced that they will be forming W.A.L. (Word Associated Labels), which will give a unified voice to the producers and labels under the Word umbrella (which includes Wonderland, Brainstorm Artists International, and Pakaderm).

Bob Larson's ministry was present at G.M.A., where Bob did some remote broadcasts of his "Talk-Back" shows with artists like Roger Martinez and Whiteheart.

This ministry often overnights Christian albums and Bibles to some of their phone callers. The "Compassion Connection" is a chance for those callers to speak to the artists that they've just heard. The folks at Compassion Connection make a conference call to the artist and connects them to the interested caller, which often provides some great follow-up caregiving. Anyone interested in this ministry may call the HOPE Line at 303-985-4673, or write: PO Box 36C, Denver, CO 80236. Bob often talks to unsaved kids who are totally into satanic Death Metal bands.

Novella recently played the Spring Rock Festival in Amsterdam, Holland along with **Stryper**, **Guardian** and **Whitecross**. "One of our singles, 'Do We Just Surrender,'" says Jonathan Pagano, "topped the Dutch charts for some time and really paved the way for us. We'll be back in August for the Flevo Festival and other dates." The band says of its new album, "LET'S TALK ABOUT LOVE" might be a more apt album title for all the expounding we do on the subject, but it just doesn't sound as cool. The idea is a simple one: there's no substance to this world, nothing concrete to base one's life on. Things, people change, but no matter how bad it gets, regardless of how unreliable life seems to be, God constantly reminds us of His existence and love for us. Love seems to be one of life's necessities in this Liquid Earth.

"Lyrically, we went for a similar approach to the ONE BIG SKY record, not going for surface, 'in your face' lines, but using more thought-provoking imagery. The singing, however, is much earthier. Musically, we went for a raw, bluesier feel. We aimed for a less structured, live sound, letting the band play spontaneously; writing creatively around the rhythm section.

"Plinky, our producer, is great at understanding exactly what we're looking for. He's fabulous at getting sounds and, after two albums together, we feel like a team. The addition of Derek Jan on guitars made things smoother as he is able to replicate ideas with all the emotion intended, and he understands and adapts to the Novella sound. Besides, it gives us someone new to yell at!"

Heaven's Metal made a big mistake in reviewing the new Round Records debut album by the **Rockin' Rabbis**, where editor Doug Van Pelt said, "something that will probably offend a lot of people is the inclusion of the cussword label a**hole in the song 'Castle Built on Sand.'" What should have been said was, "it sounds like they're saying..." Come to find out the actual word used in that phrase was "hassle." Apologies are extended to Round Records from Heaven's Metal (I know you won't forget to send lyric sheets in the future!). Round Records is a new label formed by Australian Dale Bray, which is distributed by Brentwood Music Group (a big children's music label).

In other Australian news, **Mortification** has been recording its new album, called "SCROLLS OF THE MEGILLOTH." "Everything is going really well," reports vocalist/bassist Steve Rowe. "We originally were supposed to record and mix in 11 days, but our producer really believes in the project and has

given us many days in his studio free. The results have been awesome. So far the songs sound about 300 times better than the first album. They sound massively rich and heavy." Steve related to Heaven's Metal how exciting it was to see Mortification voted "Favorite New Band" and fifth "Favorite Bassist" in the reader's poll, but also explained how non-glamorous life really was. "I work days cleaning toilets and vacuuming dirty school rooms, often having to clean up vomit, etc., but praise God! He knows how to keep us humble. Sunday nights I work in a bar picking up beer glasses, washing them and filling the racks--anything to pay the bills. This job has been hard, because so many people are against me doing it. But, after much prayer I know my first ministry is to my wife. I must make sure the bills are paid. If she's not happy, then I don't have any ministry. Actually, the bar job has renewed my gut-wrenching feelings for lost humanity." Mortification begins a tour across Australia the day this issue goes to press, April 15th. They hope to tour with **Deliverance** in the U.S. in June/July, and have Deliverance play with them over in Australia in September/October.

Eric Holmberg, who narrated the video "HELL'S BELLS," is putting together a new video that examines the controversy of Contemporary Christian Music, namely Rock 'n' Roll. Eric was at G.M.A. Week, where he interviewed lots of folks about this subject. It should be really good. Look for it to be released into the Christian bookstores via Word Distribution.

The Creation Festival, held on June 24-28 in Lancaster, Pennsylvania, will be hosting the first ever "Fringe Stage," which will feature edgier acts than usually booked at Creation: **Sardonix**, **Novella**, **Sincerely Paul**, the violet burning, **The Throes** and **One Bad Pig**.

Seventh Seal is negotiating with a Southern California label about doing a half-Thrash/half straight-ahead/commercial Metal album.

Prism Productions, who have done videos with **Seventh Seal**, **Martyr**, **Begotten Breed**, **Bride**, **Deliverance**, **Rick Derringer**, **Fats Domino** and a ton of other artists, are making themselves available to meet several band/artist needs, including the giant video screens used for concert situations. For info, call (714) 685-3774.

Ray Mileski, the body builder who posed for the "DESTRUCTION COMES" album cover, was featured in the November '91 issue of **Ironman**, which covered his involvement with **Vengeance Rising**.

A new Alternative Metal band has been formed in West Lothian, Scotland called **Ephis-Dammin**, which means "boundary of blood drops" in Hebrew. Two of the members are American missionary workers. The sound? Try the Nirvana vibe...

Bloodgood, whose "ALL STAND TOGETHER" album is being seemingly ignored (crime of the century!!!--it's their best album!) by both consumers, press, radio and the label, will be in Germany in the fall. **Mark Welling** has been rehearsing more with the band, who have yet to permanently fill their

drum seat. Mark's in another Seattle Christian Metal band called **Perennial**.

Doug Mann of **R.E.X.** is in the studio with **Circle of Dust**, which is the brainchild of **Scott Albert** of **Immortal**. The sound is heavy and Industrial, with samples, drum loops and Industrial-like vocals combined with a lot of Thrash guitar riffs. Catch the band's set at Cornerstone.

Seraiah has finished its new album, which shows a definite direction shift towards more commercial-sounding Metal. To validate the change even further, the label has switched the band from Pure Metal to Star Song. The album was produced by Steve Griffith and will be self-titled. **Xalt** will have an album out in October. **Scott Harper** is the new bassist for **Whitecross**--a position that **Butch Dillan** made open by his departure "to pursue other styles of music." After six months with **Whitecross**, he realized he didn't want to be in that band for the next several years of his life, so he left and moved to Nashville. Scott Harper used to play with Dallas-based **Angelix**. Now, **Mark Hammer** and former **Zadox** and **Angelix** members are looking for a bassist and drummer. Interested? Call (214) 681-2533.

Fourth Estate opened for **Vinnie Moore** in Denver, where they blew the headliners out of the water. Vinnie Moore was reported to be so shaken up that he cussed out the audience, rambled about how bands like that shouldn't open for him and he then fumbled through a dismal set. Wow! Later he apologized to the band and admitted that he was blown away.

Dennis Cameron is recording a new **Angelica** record, which should release this month. **Fighter** went into the studio in April to record its new album, due out in October. Keyboardist **Mark Pence** was married on January 4th. **Believer** is working on new material. **Tourniquet** and **Mortal** are going to be touring in June. The new **Tourniquet** album should be released on September 24th. **Magdallan** was the top seller in the Family Bookstores chain when it first came out.

The "CALIFORNIA METAL III" album will be coming out on Ocean Records, which will probably include **Precious Death**, **Artesia**, **Swift Justice** (a Southern Rock band) and **Passion** (former **Neon Cross** vocalist **David Raymond Reeves'** new band). **Darrell Mansfield** appeared on the "SANCTUARY PRAISE 2" album, along with the **Rachel Rachel** girls.

Z-TV is programming a two-hour Metal slot on Saturday and Sunday nights, as well as daily one-hour slots called "Rolling Thunder" and "ZTV On the Edge," which will feature Rock and a mix of Alternative, Metal and Rap formats. Of course, the network will also feature two huge three-hour slots of "U-Choose" formats, where listener requests will rule the selection of videos aired. The latest estimate for a launch date is October 1st, 1992. If you want to see Z-TV on your local cable system, call and write your local cable operator in a polite and professional manner! (Remember, we want to give others a good impression of Christians!)

Betrayal and **Living Sacrifice** are doing a tour sponsored by **This Prophecy**



Magazine. To book a show, call (814) 362-1734. **Sacred Warrior** has met with producer Harry Witz concerning the next album, tentatively titled "NEW WORLD ORDER." The band should have hit the studio in April and have an album out around October. **Joe Petit** is the new Sacred Warrior keyboardist. He got saved at a Sacred Warrior show in '88. Frontline re-signed **Mad At The World**. The new **Bride** album should be out by late summer. The **Shout/Tamplin** greatest hits album will be out soon. It's called "AT THE TOP OF THEIR LUNGS," and includes two brand new tunes, "Little Liar" and "When Secrets Cry Out Loud."

Audio Adrenaline's debut album is due out shortly. Those who loved the band's Thrash/Rap tune, "My God," may be disappointed to hear that this song is a departure/novelty song for the band and that the album is not in the same vein.

Atomic Opera is the latest Wilde Silas band to form. The band consists of one member, named Frank, who used to front **Love In Grey** before it broke up. One of the guitarists is Dave Marshall's son (Dave is the axeman for Radio Halo and ex-Arkangel guitarist).

Applehead may open some dates for **The Crucified** in the future. **Petra** played Farm Aid V in Dallas on March 14th. They did the songs "Destiny," "Creed" and "Who's On The Lord's Side" (the first two of which

were aired live on TNN). **Petra** was positioned between Paul Simon and Richard Marx. Other acts on the bill were: Willie Nelson, John Mellencamp, Tracy Chapman, Joe Walsh, Color Me Badd, Neil Young and the Kentucky Headhunters. Not bad exposure, eh? Way to go **Petra**! The band has already sold over 250,000 copies of its latest album, **UNSEEN POWER**.

Several Brainstorm artists and staff members entered in the Los Angeles AIDS Dance-A-Thon to raise funds for those infected with the disease.

Out of 400 to 500 demo tapes received, **Jeff Pearce** (whose demo was reviewed in HM #33) was featured in the "Resume" section of the April issue of Guitar For The Practicing Musician Magazine.

A new Sanctuary is opening in Denver, where a Tourniquet concert will kick the new church off. Another Metal-serving church is located in the Dallas, Texas area. It's called "Heavenly Metal Ministries" and features a 2 pm Sunday service, weekly Bible studies and weekend witnessing in Dallas' downtown "Deep Ellum"

club district. They have a 24-hour prayer line: (817) 467-3580. The church has had a dozen billboards donated to them across the city, which advertise the church and its prayer line! Another like-minded church is the Calvary Chapel of Marysville, California, which puts on several shows with bands like The Crucified, REZ, Deliverance, Tourniquet, etc. They can be reached at (916) 743-6720.

T-Rag is a new zine looking for demos to review: 259 Yosemite Rd, San Rafael, CA 94903. Lots of bands, like the Modesto outfit **Corpus Christi**, are getting local newspaper coverage about their ministries in the "Religion" section of the paper. **Christian Poet** is a new zine/collection of poetry for all you poets out there: 2745 Monterey Hwy #76, San Jose, CA 95111-3129.

Larry Norman

had a heart attack on February 27th. Pray for his recovery. His musical career might recover with the release of "STRANDED IN BABYLON," which his mail-order company is selling through the mail. To send get-well wishes and/or get an order form for this album, write: Phydeaux, 1808 Hector Lane, Santa Cruz, CA 95062.

A subscriber writes in from Florida reporting on a hot new band called **St. Warren**, who are trying to get a secular record deal. Keep on the lookout for 'em. Another new band working on ballads and Heavy Metal is **Baptism**. Write 'em at: 149 Gates Ave, Gillette, NJ 07933. Any bands interested in hitting the Pennsylvania area may want to call The Scarlet Cord Teen Center (David Butler) at: (814) 849-6256. Canada's **Double Edge** has a song ("Strike Back") on a secular compilation CD called "UNSIGNED, SEALED & DELIVERED Volume 2." They are planning on recording a second demo early this summer. They are also looking for a new keyboardist. Interested? Write: The Rock Pit, 10 Brief Rd, Toronto, Ont, M6L2S7, Canada.

The "Heaven's Metal Hotline" is going well. It is updated sometime during the afternoon of each Monday, which means you can get the freshest news by calling 1-900-420-3709 ext. 176 (@ \$2 per minute w/ 5-minute max limit/ under 18 get your parent's permission/ touch-tone required/ Heaven's Metal, Austin, Texas). Those used to getting the latest Metal news in **CCM** may be sad to hear that they've decided to drop the Metal column.

HM

Shout's Ken Tamplin & Loren Robinson grinding their axes (Photo by Ricky Thompson)



Vengeance Rising Spring '92 Tour Lineup



THE CUTTING EDGE

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Album Reviews

DIE HAPPY

Intense

"Uhhhhh-Huh! Aahhhhh!" This brand new disk starts off expressing just how I feel about this project. This is potent material. This is the kind of music that made me excited about Heavy Metal in the first place--it's got power...in all the right places. Through my first several listens, I thought I heard a band chasing tired riffs, but soon the huge grooves began to grab my ears and sink me into the well-planned tunes.

The rhythm section is as tight as a snare drum. Just check out the chuga-chuggin' bass lines that start off "**Perpetual Motion**." You could get an army marching with this stuff. "**Die Happy**" keeps things at a very intense level, and "**Bone Doctor**" takes it up another notch--to a pace reminiscent of Vengeance Rising. "**Cage**" rockets along like Megadeth at their best. The chopping dual rhythms by Doug Thieme and Larry Farkas are precise and crunch in a big, big way.

The biting low end of "**Real**" is as full and haunting as the current Metallica record (like the tune "**Enter Sandman**"), yet sounds better due to the outstanding vocals of guest Robin Basauri (of Jaguar). "**Slide Rule**" has some of that big bluesy crunch that we heard in "**Mulligan's Stew**." It's as heavy as sin on your back, but it has a soulful groove that digs way down. "**Painted Truth**" takes this wah-wah fuzzed guitar tone and keeps things going, but the rhythm is much tamer and simpler, as Robin belts out lyrics concerning the lies told us about the "cowboys and Indians" relations and battles.

"**Celebration**" is one of the most unusual cuts, in its contrast to the rest of the album, and one of the finest moments. This melodic Blues rocker could fit right into a Jaguar or Whitesnake album. A heartfelt love song celebrating marriage, this tune could rule the radio and MTV airwaves all summer (if justice is done by the programmers). The clean guitar chords are perfect for the melancholy feel to the song. I've gotta label it a classic from the get-go.

"**Melrose**" is a cool observation of L.A.'s Melrose Avenue, as well as a proclamation of the Great I Am. "**Silver Cloud**" is the band entering "Led Zeppelin live" mode, where they throw themselves into artistic indulgence for a six-minute instrumental of what we used to call Acid Rock in the early 70's. Why, Larry even pulls out the violin bow for a psychedelic solo--adding a wide and subdued screaming effect. Oh wow, dude! An acoustic guitar brings the listener down near the end, as a baby chimes in to end the trip.

Through and through, this is an excellent album that clearly shows people that you can die happy because of the grace and mercy of God, which the title track so dramatically shows.

--Doug Van Pelt

NOVELLA

"A LIQUID EARTH"

Star Song

Novella, who's put together a band after its tasteful debut last year, have returned with more creative melodic Rock crafted around the poignant lyrics and beautiful, pouting vocals of Jonathan Pagano. This ain't a Metal album by most any stretch of the genre; but, that aside, let me say that this 10-song collection has some excellent lyrics, awesome singing and tight playing on it. I am almost in awe at the talent of band leader Jonathan Pagano. He seems to draw from a golden songwriting well, and his voice is downright stunning.

Songs like "**Color of Love**" show all the class and creativity of a band like Rush. This stuff is downright good. It could be on Atlantic, Epic, Geffen, CBS, anywhere. The polish on these stones is not excessive and one reason is that this talented group doesn't need it. They do just fine on their own.

Last year's ONE BIG SKY, with screamers like "**Give Me Love**," seemed a bit harder edged musically than this outing, but the band does show some progression in the territory they cover. Most of the songs are ballad in nature, but there's more going on than a simple piano or basic backbeat. The words "subtly progressive" seem appropriate. It's not only evident in the percussion, but the rhythms and lead guitar work as well.

"**Missionary**" starts off the album with a colorful array of word colors arranged in an expression of introspection and call to action. "Give to me a life that's torn, and I'll be missionary/ If you care, like I do, you'll be missionary." It definitely begs the listener to dig beneath the surface and think. "**Stranger**" does much the same inside a slightly psychedelic Rock song.

"**Heaven's on my Mind**" is an acoustic guitar ballad that expresses the band's spiritual beliefs and makes a big musical point--this guy can sing! "**Right in the Middle**" is another soft tune with lots of vocal effects that dance around over the lead vocals. "**Story**" is a fun Blues-flavored ditty with an infectious groove you could dance to. "**Don't You Run**" is a kind of predictable Rock/Pop song. The melody is very fair, but generic enough to cause a letdown with a critic that's impressed with Novella's high standard of songwriting. It's still done very well, and there's some great lead guitar work here.

"**Fire in the House**" is a Delta-flavored tune with a little steel guitar sound and some soulful singing in the choruses as a groove is dug underneath. "**Talk About Love**" is a plodding rocker, forcing the tune to rely on Jonathan and co.'s vocals to pull the listener in. It works. "**Bad Place**" features an excellent subdued sass attitude in the guitar and vocal lines. It's got a killer groove, without being

overpowering. "**Color of Love**" has some real clean guitar chords wrapped around some killer poetic lyrics. A nice breakdown section serves as a foundation for more delay-effected vocal meanderings.

So, when all the critiquing is said and done, this album is going to have to stand alone. With no hype A LIQUID EARTH will probably be appreciated as a quality album on every level. People who still pull out Journey's INFINITY album from time to time could conceivably be doing the same thing with this album 14 years from now (a compliment Novella really doesn't deserve yet, but they're getting awfully close with each release).

--DV

VENGEANCE RISING

"RELEASED UPON THE EARTH"

Intense

So, you're leary of Vengeance Rising after hearing last year's DESTRUCTION COMES? Well, feast your ears on this disk--and some of that trust will come roaring back. The opening opus-like "**Help Me**" comes throbbing into your listening space with all the gothic heaviness of an ancient rite; and then, two cuts later, comes "**Human Dark Potential**." Oh my gosh! What a wall of sound! These guitars sound so deadly! Aaahhh!!! Yes, Roger is rising and Vengeance can still kill large rodents on musical contact. This is a massive song reminiscent of the old days, except the vocals are buried underneath and not pouted with the same intense screaming passion of old.

Lyricaly, Roger's doing his best penmanship yet. We get an insightful look at how evil seems to be revealing itself everywhere you look. "Everywhere I go the papers say the same/ Someone's good neighbor has flipped rabid insane...I was in Milwaukee in 1989/ How I wish I'd led Jeffrey (Dalmer) to Christ...Realize there's human dark potential/ The man worked making candy." Good lyrics.

The highlight of the album is probably "**Bishop of Souls**," due to the great groove, shredding, screaming leads and the pouting urgent vocals found in a song like "**He is God**." The rhythm is somewhat repetitive, but the song's just got raw power. The shouted BGV's by the gang give it the extra push to take it over the top.

"**You Will Be Hated**," "**The Damnation of Judas**..." and "**Lest You Be Judged**" have good energy and shredding tightness, but they're still overshadowed by these "let's sound drunk and unintelligible" Death Metal vocals. Unlike the last album, though, the music underneath is thick and loud enough to hold your attention irregardless of the vocals. Good engineering!

"**Out of Bounds**" is a very cool instrumental with piercing and trebly guitars that wail. It almost sounds like a little Jazz improvisation over a crunchin' Deliverance-

type beat. The title track is the album's throwaway cut, with a numbing, grooveless, speedy grind sound and Mortification-like Death vocals.

In conclusion, I'd have to say I can really enjoy the music on this album. Roger and co. have started to gain back the ground lost by last year's disappointing DESTRUCTION COMES.

--DV

BETRAYAL "RENAISSANCE BY DEATH"

Wonderland

Years ago, I was approached by the owner of several Christian radio stations who asked me if I really believed that an electric guitar could be used for God's glory. The question caught me off-guard, since I was hosting and producing a Christian Rock show on one of his stations in Los Angeles at the time, but without hesitation I answered, "Of course!" I was thinking of all the Christian music that had influenced me up to that day, but little did I know back in 1984, that I would be adding Betrayal to that list in 1992.

Like the legendary Phoenix bird that rose from its own ashes, Betrayal has risen from the efforts of Martyr to bring you a fresh combination of Speed and Metal, yet the five member band gives you more than just Metal. For no extra charge, they blend Classical, Jazz and Rock to signal the threshold of Thrash Metal's change in the Christian marketplace. From the same producer who has brought us Sacred Warrior, Vengeance Rising and Whitecross, Caesar Kalinowski steers this Metal battleship into the satanic seas with guns blazing.

Guitarist Marcus Colon's writings bring out the fact that he once was involved in Satanism, which has special meaning to the listener: This album is a warning to those who are struggling with Satan's traps! Betrayal just doesn't think, they know what they are singing about, and it makes all the difference in their compositions. Brian Meuse, Jeff Lain and Matt Maners complete the support for Chris Ackerman's powerful vocals, which have been fine-tuned for the onslaught you will hear with electric conviction.

This is meant for Metal lovers only! It has all the ingredients that even the experienced headbanger would find hard to turn away from. If you are fortunate enough to have a Christian radio station that has vision to play such radical, life-changing music, call 'em and request "More Faith Than Me." It's one of the best cuts on the disc. And if ya got real courage, call 'em for a two-in-a-row by adding "The Invitation" to the airwaves.

Skip the first track on this project. It will put you in the mood for Classical music, which doesn't fit on this recording. However, a seat belt is highly recommended from track two onward. On Betrayal's RENAISSANCE BY DEATH, the guitar work grabs you first, and the lyrics won't let you go.

--Phil Sterling

ONE BAD PIG "LIVE-BLOW THE HOUSE DOWN"

Myrrh

This is a fun album! It gives me another reason to kick myself for missing Cornerstone '91. Recorded before a wild crowd of thousands in Bushnell, Illinois, the Pig is finally captured with the energy and drive that only the Pig can deliver. They obviously had a good time recording and performing this concert, and you'll have that fun duplicated in your own soul by hearing it--and wishing you were there, like I do!

From the faint "Green Acres Theme" opening, you know this is not your standard live tape. The audience singing along breaks through with Kosher singing "Take a Look at Yourself," and the Pigs keep squealing through "Hey Punk," "Smash the Guitar," and "I Scream Sunday," but after "Isaiah 6," Kosher delivered the most powerful convulsive repentive prayer that is so real, it brought this writer to tears the first time it was heard. I didn't think "Rock the Casbah" should have been on the tape, since it is a secular song, but it did prove that the Pigs can cover past hits quite nicely, and this will no doubt pave the way for them to have a #1 hit song ("Piggie, Piggie").

The world is like an Ice Cream Sundae, it will melt someday--so you better get this tape, and have a good time with it while you can. If you do, you'll scream--next Sunday.

--PS

FOURTH ESTATE

"No synthesizers, keyboards, or samplers were used in this recording." So states the declaration on the inside of this CD cover. (Did I say "CD cover?" Yes, Fourth Estate is on CD!!!) This needs to be known in advance, for it will make the incredible sounds on this disc seem all the more amazing.

Starting off with "Joy," this 12-song disc does what their custom tapes could not--it almost does justice to this talented trio. "Cornerstone" keeps things rolling with an ethereal, "that's got to be a keyboard" sound that begins "Grunt Rock," a groovin' piece with punch, yet enough light-headed action to keep you alert and attentive.

What's great about this album is that, not only does it show off the band's chops, the songs are well crafted. My favorites are "Reflections," which is a melodic tune I just love--the guitar is singing baby, ooh yeah!--and "Joy," which is, of course, an adaptation of the J.S. Bach piece. I like these both for the guitar tone, singable melody lines and the emotions felt and provoked by 'em.

"Juggernaut" is a rockin' tune that works like coffee and stays in your brain. "Highlander" begins and keeps with a definite Scottish feel (you can picture the bagpipes you think you hear). "Pipedream" features some intensely hot licks, yet has a strong bass line ebb and flow that pulls at your emotions. First, it's contemplative, like the "Routier" intro to "Reflections," and then flows into a midtempo groove that seems to play with your emotions at will (you start to feel like a puppet on strings). Good stuff for the heart and the

mind.

This will probably soon get mainstream distribution, but to get ahold of it right away, write for ordering info at: Impetus Events, PO Box 8144, Ft. Collins CO 80526.

--DV

ONE BAD PIG (Video) "LIVE-BLOW THE HOUSE DOWN"

Myrrh

One Bad Pig's BLOW THE HOUSE DOWN video is full-throttle Thrash/punkie-funk music. The spontaneous "live" show is action-packed fun and real ministry all in one. Stunts and antics abound: jumping into giant ice cream sundaes, a dozen guys or so smashing guitars (in, of course "Smash the Guitar"), skateboarders ripping up the stage, and a chorus line of headbangers doing the hair swirl during the song "Cut Your Hair" (the song ends with Carey "Kosher" Womack cutting off some guy's long hair--now that's sacrificing for the arts!).

Mixed in with all the swiney cohorting is the ministry of "Isaiah 6" (a repentent song dealing with the recovery of your heart) and "Red River," a more melodic and rocky tune, that is visually dramatic cleansing by the blood of Jesus.

The cameo appearance by the band members away from the stage are insightful to the band's beginnings and reasons for being "One Bad Pig." These guys started out trying to reach the Punk kids and the whole thing took off. The comments are short and sweet and then you're back "live" with the band pushing hard and the crowd loving every minute of it.

The drums and bass hold down the Thrash-to-Speed fort (Phillip Owens on drums and Daniel Tucek on bass), while Paul Q-Pek's driving guitar rhythms keep the pork rinds rolling. Lead screamer and vocalist Carey Womack handles the Speed and Punk emotions well and does actually have a really good scream.

All in all, this is an infectious good time of music and ministry that has a heavy impact. It's no wonder why One Bad Pig won Heaven's Metal's reader's poll for "Best Live Show." It was a smart move to put it on video; the sound quality and mix is good. The tape ends with the rollicking "Never Forget the Cross"--an anthem we'll all do well to heed. So, grab the video, pop it in the ol' VCR, turn it up LOUD and "Blow the house down!"

--Michael and Bruce Adolph

ORDAINED FATE "GETHSEMANE"

Wonderland

Ordained Fate starts off its debut album with the scorching "Let's Make A Deal," making a heavy 'n' groovin' statement about false teaching and greed in the name of Jesus. The rhythm section is found rockin' and tight, with cool guitar tones and urgent BGV's. Most of the tunes include a mixture of gothic sound with thrashin' chops. The fact that this is a female-fronted band really doesn't enter into the critique of this album--this music is good, period. The song hooks are definitely edible

**DON'T TELL ME YOU HAVEN'T HEARD
THESE IDIOTS YET?!**



PHOTO CREDIT BY: Larry Bolen, IHS PHOTOS

"The decision to use a professional studio, coupled with this hip songwriting, just might be the ticket that gets this band some immediate label attention... This tape is hot!... Be one of the smart ones and buy this tape now!..."

Doug Van Pelt
Editor, HEAVEN'S METAL

PRECIOUS DEATH

"I have never seen a band more determined or that works harder than these guys... Their songwriting has really come together, they're going to go a long way. They'll keep jamming until they die!"

Larry Farkas
Guitarist for DIE HAPPY
(formerly in VENGEANCE)

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and show a good knowledge of the Thrash and straight-ahead Metal genres. "Gold Cross" is another killer tune, expressing the mixed message of someone wearing the cross, but denying the teaching of the cross. "Some day that gold cross will weigh heavy on your soul." Wow! "Gethsemane" and "Tame The Tongue" are two of the other big highlights.

With a debut this good, Ordained Fate is sealing their destiny of being a respected Metal band. Way to go!

--DV

TOURNIQUET "VIDEO BIOPSY" (Video)

Intense

This project, which was originally slated to be a custom product the band sold through the mail, was picked up by Frontline for official release and distribution in the stores. The packaging looks great, but this video should have stayed a band fan club product, because the quality is definitely homemade.

All that aside, the personality glimpses of the band members are very funny. I really liked the staged "audition" of Victor and Eric on acoustic instruments at the Santa Monica pier. Victor and Eric are playing for money and Gary, Ted and Guy walk up and talk them into giving an audition on the spot with the song "White-washed Tomb," while Guy reaches down and pours all the change from the donation can into his pocket.

What else is good about this is the heart to heart sharing of various members concerning their vision, the Lord's heart, etc.

Some of the live footage is obscure and the sound is all from the condenser mic on the camcorder. "The Ark of Suffering" appears here (the band's getting as much mileage as they can out of this one), which is so awesome that it needs to be seen again and again.

--DV

Various Artists "AN INTENSE HISTORY OF CHRISTIAN METAL"

Intense

What does Magdallan, Tamplin and Shout have in common? Ok, that's an easy one. Let's try this: What does Tamplin, Ransom, Deliverance, Vengeance Rising and Mortification have in common? Gotcha! I'll give ya a hint, though: samples of their best songs are on the latest release from Frontline called, THE INTENSE HISTORY OF CHRISTIAN METAL...and what a collection it is! From 1987 to the current Metal charts this compilation gives you the best of Intense Metal and a few rockers managed to get on the disc as well.

Since Christian Metal hasn't been around as long as Amy, this provides a short time span, a "quick start guide" in review of some early bands that have influenced the early days of Christian Metal, and these bands will continue to be a part of the Metal scene for some time to come. The Intense guys have a great collection for you, and when you slip it

into the player, hit repeat at the same time as play. This disc is so tasty, you'll want to hear it again and again, 'til more history passes, and Volume II comes out!

--PS

Various Artists "PORTRAIT OF A SPIRIT"

Pakaderm

This album is a collection of hand-picked tunes by Pakaderm artists that give a closer, intimate look at their hearts. Here's a short "snipet" look at each song: David Robertson sounds like Michael Sweet in "The House of the Lord," a pretty song with full sound. Richie Furay sings on "Man of Many Sorrows," an acoustic, Country-fied ditty with steel guitar, and "Song of the Lamb," which is one of the more generic tunes on the album. Brighton creates a very cool "back woods" vibe with the slide guitar and great BGV's on "Taking Back the Land." Sara Tennison's tune, "What Did I Ever Do," sounds like something Susan Ashton or Kim Hill would do. This is some good exposure for her vocal talents. "Shelter Me" is a shocker coming from X-Sinner. It sounds like something The Byrds would've done in the 60's, due to the big BGV's. Rex Scott's vocals cry above the crowd a few times to good effect. Mark Pogue's "Thou Shalt Love" sounds like a Michael W. Smith tune. Guardian wows us with an old-time Delta Blues ditty called "Take Up Your Cross," with the backyard picnic/front porch gang all clappin' along. The tune is very traditional in the choruses, kinda like those ole Sunday School or Sunday night service tunes--very down-home-ish, ya know? "Real Life Conversation" by Halo is an intimate tune with a major chord Pop feel and uplifting lyrics. The Heard (the Pakaderm gang) huddled around the microphone for "We Need Jesus," a unifying rally cry.

--DV

IDLE CURE "BREAKAWAYS"

Frontline

What can you say about a "greatest hits" collection of a band that you've grown disappointed with over the years? Idle Cure rocks--and rocks very hard and very good...sometimes. Songs like "Breakaway," from the band's hottest and debut album, will always go down in my private highlights mental sound book, but the wimpy, sugar-coated polish of later albums tend to make me wanna search for other music to put on.

Don't get me wrong, it's done well. For example, songs like "Contend for the Faith," "So Many Faces" and "Frontline" are all well-crafted tunes, they're just aimed at a more Pop-oriented audience than myself.

The added bonus to this collection--the "Breakaways Hit Mix"--is a house mix of Idle Cure's two greatest tunes, "Breakaway" and "Pray," but no headbanger will headbang to this dj remix underneath the normal vocal tracks. Ya wanna hear Idle Cure rock, give 'em a producer like Eddie Kramer or Gene Simmons.

--DV

Various Artists (Video) "TURN THE WORLD AROUND"

Word

This is a compilation video for Teen Mania Ministries, which sponsor a lot of summer missions trips. Petra's John Schlitt acts as emcee, as videos by Whitecross (with a new edit of "In The Kingdom," which features a story line concerning a missions trip), Kenny Marks (shot in Russia), Petra and Rich Mullins.

--DV

BEGOTTEN BREED

If this band would've been around in my record collection 10 years ago, I would love 'em. I'd think I had discovered the hottest new obscure Metal band around. But, alas, it is 1992 and this music, although performed well and with zeal, is outdated.

"Holy, Holy Holy" appears here, with a very cool medieval feel to it, especially the gothic, ancient choral chanting intro; but guys, 10 measures of "Oh-oh-oh-oh's" is a bit overkill (especially after two measures of the guitar doing the same thing precedes it!), don't ya think? The guitar leads at the end are tasteful and performed well. I'd suggest these guys focus their talents in another, more relevant direction. For ordering info, write: PO Box 205, Buena Park CA 90621-0205.

--DV

FRANK'S ENEMY

Julio Rey of The Lead's latest two projects are head and shoulders above his King James and the Concordances project a few years ago. First of all, Julio's lead breaks show flashpots of brilliance--fast 'n' furious. Volume One of the two projects, titled FINAL ABSOLUTION has a majority of the good mosh music of the two. In songs like "Friends in the Skies," the double bass drums (machine??) get going!!!

It does get to be a chore to review this material, because it's a full-length album of poor sonics and hardcore mixed with Thrash. "The Human Reich" goes on forever, sounding at times like Slayer. The riff per capita count is highest in this cut.

ATROCITIES, labelled by Julio as "too personal to release by The Lead," is recorded (or should I say "mastered") in a rough manner than FINAL ABSOLUTION, but contains more frantic, out of control riffing. "Never be the Same" has a killer thick riff, that would be a perfect Rap/Thrash tune if the vocals were delivered that way. Due to Julio's experience, these songs are pretty well structured. It's pretty diverse. In the context of its genre, it's good. In the context of major releases of straight-ahead Metal, it strikes one as inferior.

For the curious: The Lead is not broken up; just tied up and taking a break. To order either of these tapes, send \$3.50 each (or \$2.50 and a blank tape/each) to: Not Silent, PO Box 523899, Miami FL 33152-3899.

--DV

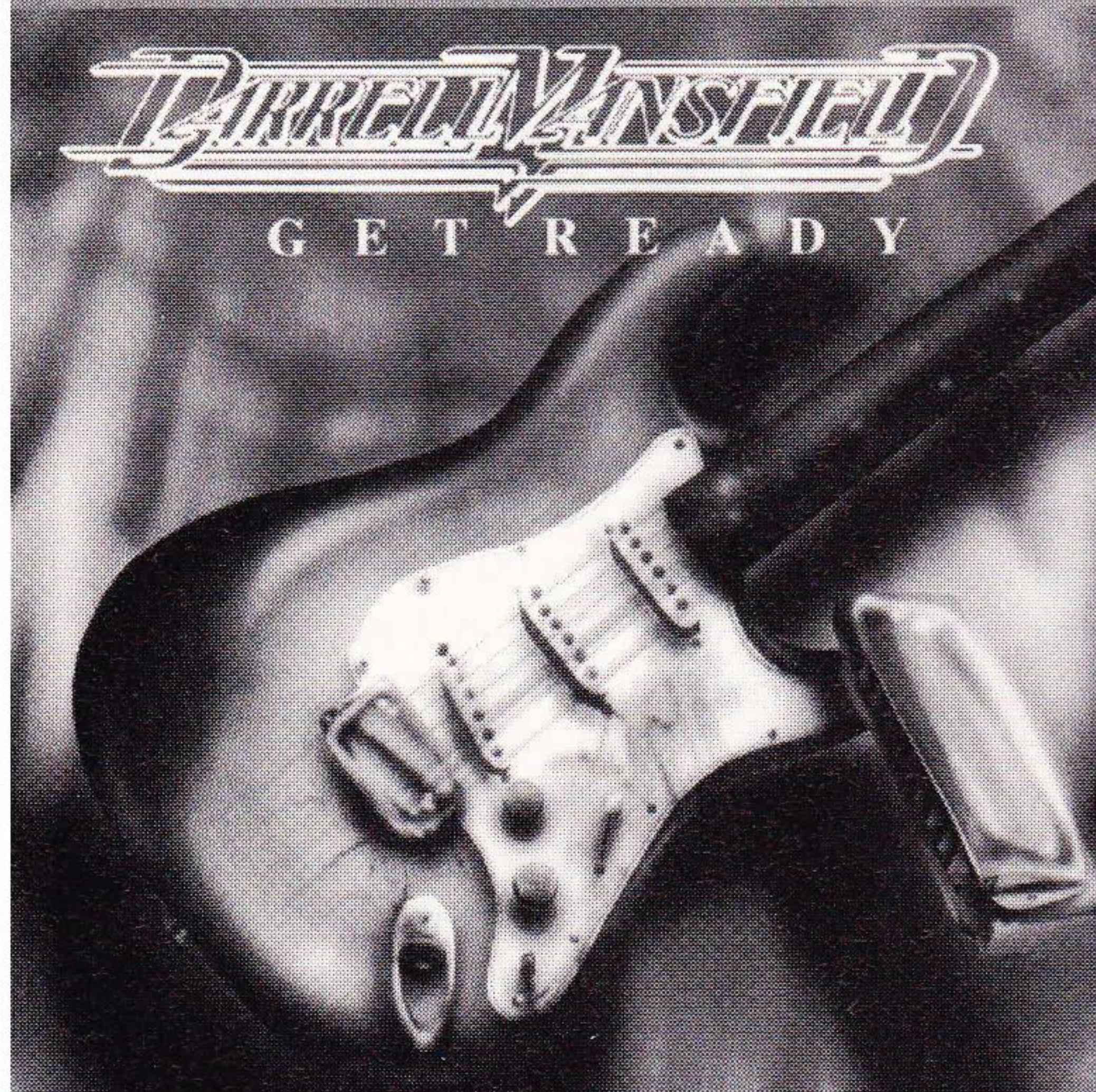
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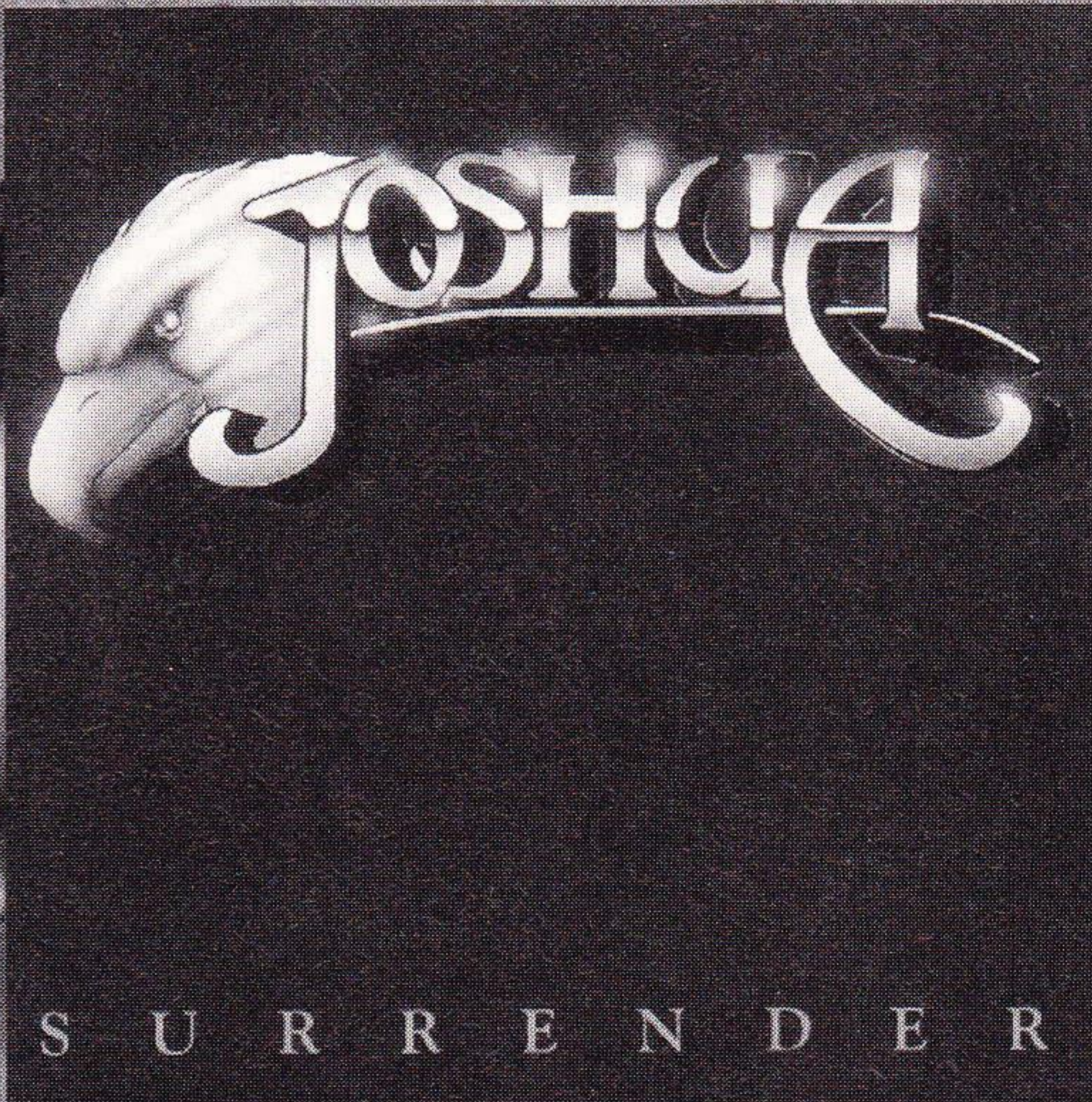
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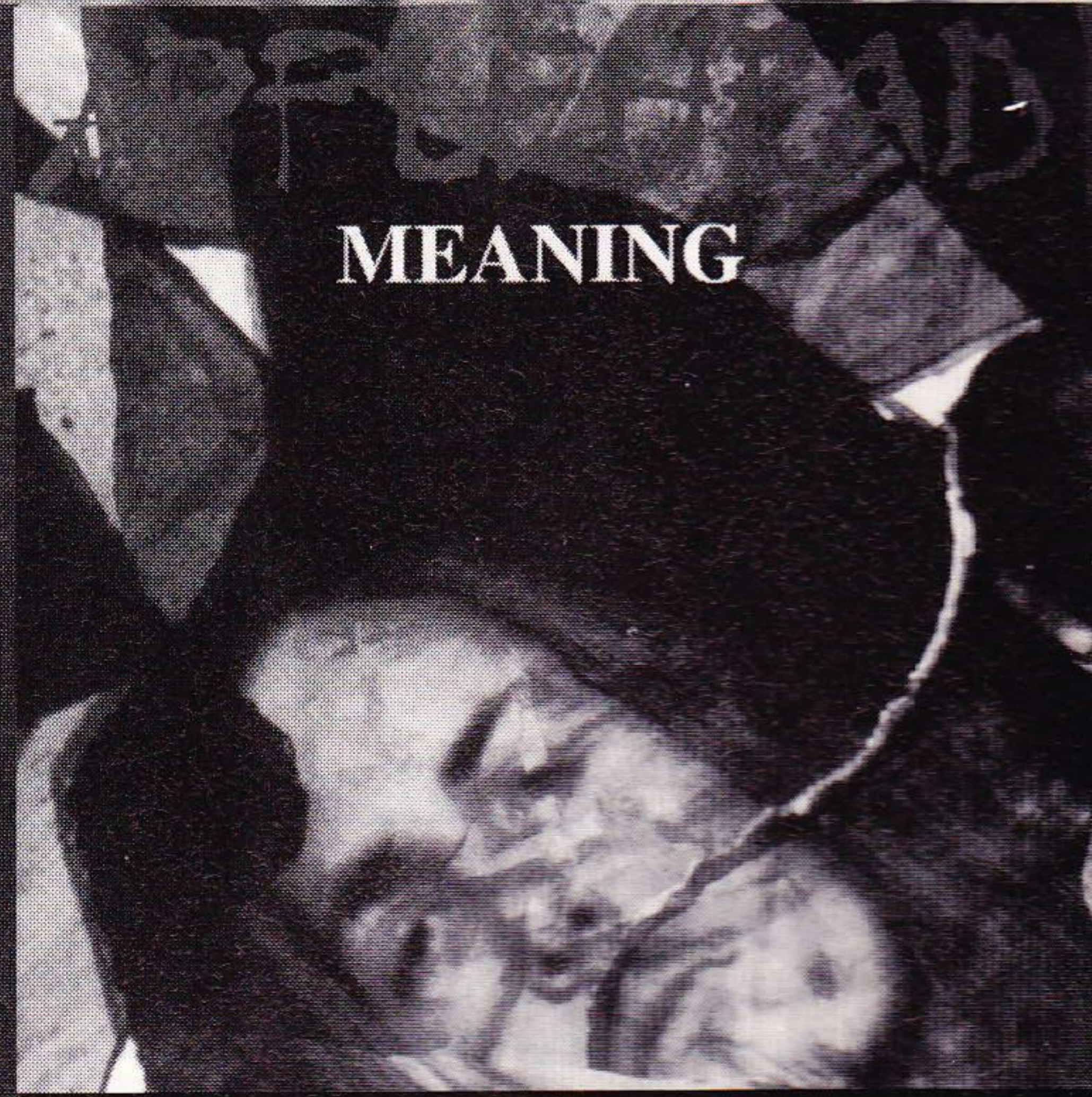


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LAST ANGEL

This custom tape is a low budget aim at a very progressive Metal sound with Thrash influences. It shows glimpses of talent, potential and also some glaring mistakes. The sonics are somewhat disappointing and flat, which steals most of the band's thunder, but it's Last Angel at this stage of growth. The tune "One Night" is Thrash with striking, aggressive, good drumming and a nice groove by the rhythm section. The BGV's seem unrehearsed and off. The guitar sounds crunchy, but not as exciting as the drums. "Madness" has a better guitar sound during the hammer-ons, with a medieval-type progressive sound and fast beats. The chorus is dull. The ballad "My Child" is pleasant to listen to. "Twelve Seconds Till Black" is a heavy song that would stand out if it had a listenable production budget (this is like a garage tape). It's got a good and solid groove.

To order, send \$5 to: Aaron Mills,
237 Pine Circle, Dunbar WV 25064.
--DV

ROCKS IN PINK CEMENT

These guys perform with tons and tons of energy. That and the creative blend of Rap, Funk and Punk make this a band to watch out for. Their penchant to jump out of an aural onslaught into a psychedelic Jazz meandering is very cool and leads to lots of surprises.

The only thing that would keep me from raving further is the lousy production and sonics on this cheap tape. There's talent here, so if you wanna hear it behind tape hiss and a muddy mix, you'll dig what you hear.

I must apologize again for labeling last issue's HOT PINK TURTLE review as a Rocks in Pink Cement tape. Both bands deserve better attention and single billing.

For ordering info, write: R.I.P.,
3624 Londonderry Dr, Santa Clara CA 95050.
--DV

THE REST

Here's a custom package with some work behind it. The songs are well structured, with good hooks in most of the right places, tasty guitar solos and thoughtful lyrics. This is the fruit of The Rest, who used to be called Ransom (before LA's Ransom was signed).

"I Need Your Love" has a hot guitar riff and features a swell lead break as well. The vocal lines of the chorus do a good job of pulling the listener in. Good voice control by vocalist Paul Galante! For ordering info, write: 138 E. Union St, Allentown PA 18103.

--DV

SOVEREIGN STEEL

This North Texas band, who opened up for Vengeance Rising last month, got their name in a Heaven's Metal "Name the Band" contest a few years ago. The band has evolved into a heavy Thrash outfit with a good grasp of a groove. The second tune here, which poses the thought-provoking statement, "Eternity is a lot longer than you think," has a crunchy low end power to it. Dino, the lead guitarist, lays

down some sizzling solos. The vocals are somewhat annoying on the high notes, but palatable on the lower parts.

For ordering info, write: 1101 S. Mississippi, Atoka OK 74525.
--DV

Various Artists

"METAL MIDNIGHT IV" (Video)

Begotten Breed starts this video concert off with a good performance of their gothic Metal material. Catalyst comes up next with a hard edge commercial sound. Some of the vocals sound strained; but he looks like Kip Winger, so it's okay, right girls? (NOT!) Contagious is captured on video here for one of their last performances. Martyr's previous incarnation, three-fourths of which is now Betrayal, is captured here as well, in a thrashin' fast set with the vocals and audience live track mixed well above the rest of the music. Some of the hair footage is cool (ha!). Overall, the balance between individual close-ups and the entire stage is done well on this video. Final Axe puts in an energetic performance of average music, although "Baptized in Blood" is about their best song, relying upon a well-written chorus hook. In this song is an actor of Jesus on a cross behind the stage.

Seventh Seal closes off the tape with a full color look at the best performers of the night. Lots of moving around and compliments the groovin' material. "He's The Man," the infamous, big Thrash/Rap tune the guys do, shows up just before the credits roll, interrupting a great piece of cinematography.

That's basically the package, done with at least three cameras and shot on video tape. For ordering info, write: Prism Productions, 7900 Limonite Ave, Ste. G, Riverside CA 92509.

--DV

WHITERAY

The younger brother of the Bride sails in previously charted waters here--the sweaty 'n' bruised Hard Rock that their fellow Louisville-ians have been expressing their kinetic faith with. Its loose and sassy approach creates a wide musical sound that hits you in the face. You'll hear some imperfections on this demo in the sonics and vocal department, yet the genuine Hard Rock vibe comes all the more alive. Of special note is the prominent bass lines written into all the songs, which are performed well also. "Educate Me" is a biting rocker with a pleading message from a troubled kid who observes where much of the money in society is going. "Sin City" features some cool double bass action in the choruses, while lamenting over people who "sell their soul for one night."

"Freedom" features some good lyrics and some rapid-fire vocal delivery. This song would sound great after an expensive mix. Simple tricks like fading the vocals between left and right channels would really dress it up.

Overall, I'd give White Ray an "A" for attitude and a "B" for performance. If you want these three songs to jam to, write: 5307 Matterhorn Dr, Louisville KY 40216.

--DV

DISCIPLE

Like Begotten Breed, Disciple relies on the old piercing and gothic vocal style that bands like Raven and Queensryche were using in the early, early 80's. It comes off pretty clear, but dated. Songs like "Devil's Seed" show a good balance between lower register vocals and the high end wails. Fans of early Sacred Warrior (like, the demo days) will like Disciple, especially tunes like "Dyin' In Sin," because of the harmony BGV's in the chorus.

"Humble Thyself" is done here, incorporating this known worship song into the choruses. "Prelude" is a different piano piece showing an adventurous and creative side to the band, as they go into "Jesus is the Saviour," which is a great ballad, until it stops and then goes into a fast-paced second half. For ordering info, write: 5611 Inland Dr, Kansas City KS 66106.

--DV

TRUST

This five-song cassette was pretty good. It started out with a big bang with "Modern Religion." It has some good crunchy guitar parts. The second song, "Your Love," also has some real heavy guitars all throughout the song. "Shot Down" is a really cool tune. After a couple of listens I jumped and started rockin' to it. And, yes, the tape would not have been complete if it weren't for the slow ballad with keyboards (my eyes lit up on this one). It had some really good crunchy guitar parts. I like this one quite a bit.

The last song, "Won't Fade Away," put the finishing touches on the tape. It sort of reminded me of an old Triumph song. It's about how people make empty promises of not leaving each other, but in the end they go separate ways; and how God will always be there beside us.

This was a really happening tape. I didn't like it at first, but decided to give it a chance and, after a few more times of listening to it, I really liked it. To order, send \$7 to: Trust, PO Box 1163, Orangevale CA 95662.

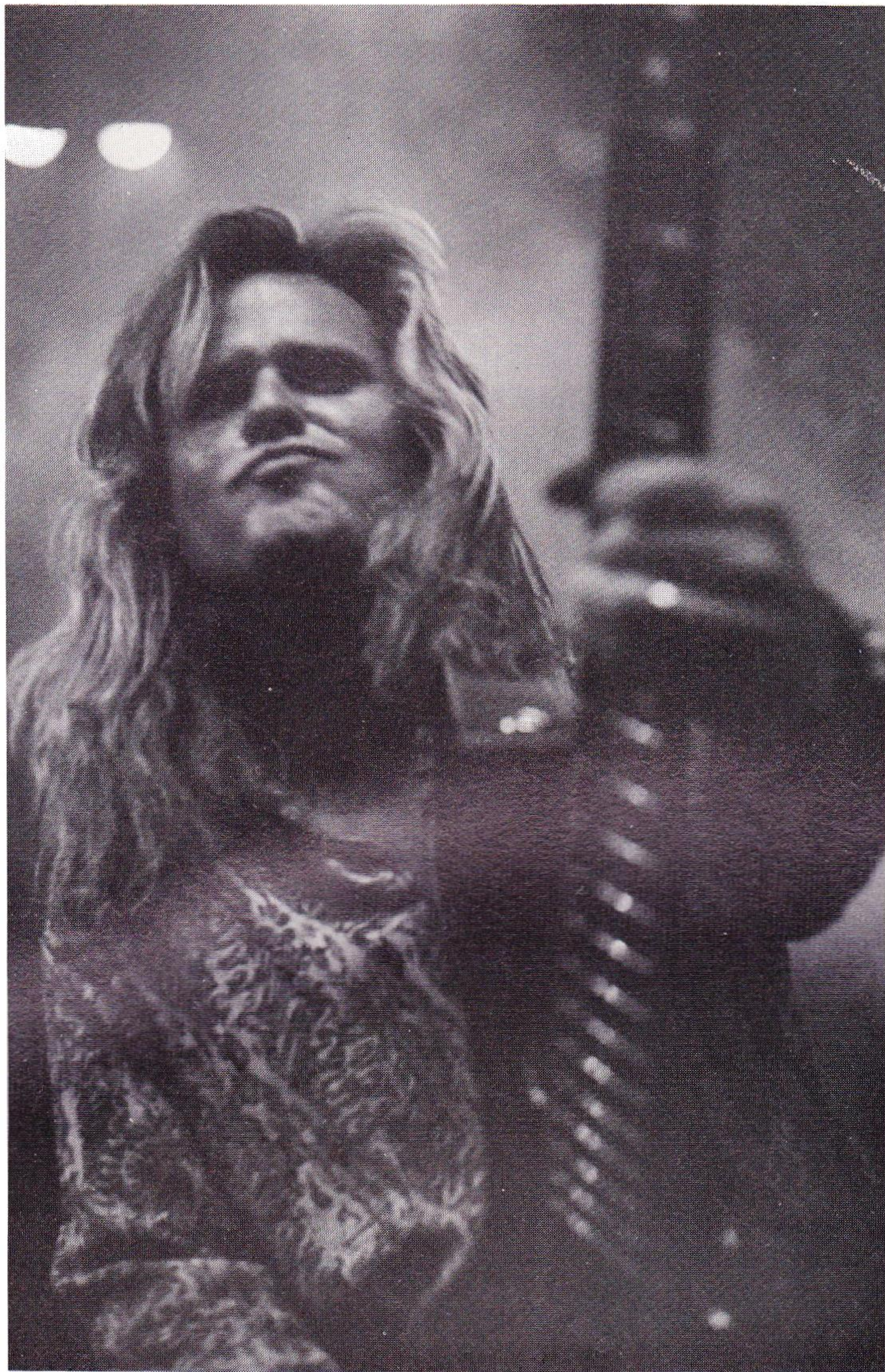
--Diane Miller

HOT PINK TURTLE

This four-song tape, which was reviewed in HM #34 under the incorrect name of Rocks In Pink Cement, is definitely worth the space to make a correction like this. These tunes are very musical alternative songs with tons 'o' weirdness and psychedelic grooves all over it. "Glide" starts off with a few lines from the Fifth Dimension tune "Up, Up and Away." It's pretty funny. "Newt" sounds a bit like the Randy Rose/Danzig vibe for a while, with angry vocals, but then the frantic guitars change the mood to a happier vibe. A cool, Funk groove splits the song into yet another mood again.

This demo shows a vast improvement over the band's previous studio efforts. To order, send \$5 to: Dave Mora, 200 N. Withers, Apt. K, Liberty MO 64068.

--DV HM



CONCERT REVIEWS

STRYPER/GUARDIAN EUROPEAN TOUR

Lookout! I've started spilling over onto the pages of Heaven's Metal in new and wild ways. Seriously, we just got back two days ago from a great European tour with Stryper! And, being the gushing Stryper fan that I am (still!), I figured I would give you all a fan's-eye view perspective of a great tour.

Our first stop was in Holland, where we played a festival with some of our favorite bands; namely, Whitecross, Novella and Brighton, to name just a few. We had a great time staying up late and rapping with all the guys. Can you imagine all of us in one hotel? (We must have drove the poor hotelkeeper crazy with requests for one more cup of coffee at four in the morning)

When Stryper would hit the stage, the audience would have a puzzled look when they realized that Michael Sweet wasn't there, but it only took a few songs for Oz Fox's powerful voice to win the crowd over. The band played lots of songs from AGAINST

Guardian's David Bach (Photo by DV)

THE LAW and, if you closed your eyes, you couldn't tell that Michael wasn't there. About halfway through the set, Stryper was joined by our guitarist, Tony Palacios, and the band tore through classics like "Loud 'n' Clear," "Soldiers Under Command" and "To Hell With the Devil" in full Stryper style! Guardian vocalist, Jamie Rowe, even joined in, singing a duet with Oz on "Lady."

After Holland, we all piled in a tour bus together and worked our way through Germany and up into Denmark, which included a stop in Copenhagen, where we played a small club called, "The Music Cafe," which was cool, cuz the audience was right there, two feet in front of us with those wild Danish rockers jumping on the stage and dancing with us! We played most of our shows in Sweden, where we had great fun playing jokes on the guys in Stryper.

My favorite stop was in Lund, Sweden, where we played a place that had a long catwalk that went out behind and above the stage, giving us a great spot in which to hurl peanuts and popcorn down on the guys. We also had great fun dropping ice down on top of

Robert Sweet's drums as he pounded away, but my favorite trick was lowering down a roll of toilet paper on Robert during the drum breakdown in "Loud 'n' Clear." When he went to swat it away, he ended up pulling down the whole roll and soon found himself all wrapped up in toilet paper, arms and legs flailing away! I give him credit though, he never missed a beat!

We played our last show in a cool theater to a great crowd of about a thousand people! They practically tore my bass right off me! They were wild! They wouldn't let Stryper leave the stage, so the guys came back out and treated the audience to a high speed Thrash version of "The Singalong Song." It was killer!

Those European audiences are second to none! We were all bummed out that the tour finally had to end, as we had made a lot of new friends and had a chance to share Christ with lots of people! We look forward to going back as soon as possible!

Oh, by the way, the Stryper guys mentioned that they may have already found a new singer...(He's one of my favorites!) Suspense music please... See ya on the road!

--David Bach

BRIDE

The precious chosen few who attended the hometown performance of two of the best in Christian music that Kentucky has to offer were not disappointed on Saturday, March 21st, despite some technical problems. The opening band, Shophar, has played in this area several times, and with each concert get tighter and more polished. Their debut self-produced CD, THINGS ARE MOVING SO FAST, has some of the material they performed, as well as some new stuff that should not be overlooked by the progressive Christian record companies--and I'm surprised they haven't been offered a contract by one of them by now. If ya get a chance to hear Shophar, do it!

The crowd surged forward as Dale Thompson took control of the p.a. with "Ever Fallen in Love," their newest hit song being released from their KINETIC FAITH CD, from which there have been four #1's already. The music was almost non-stop as Bride exposed music from their yet-to-be-released album, and as far back as "Hell No" from LIVE TO DIE (1988). The new songs were "I Miss The Rain," "Picture Perfect," "Fallout," and the song most people will remember, "Would You Die For Me."

What made this concert something to talk about was the extended versions of "Hired Gun," and the surprise of the evening: "Knockin' on Heaven's Door," sung with more conviction than Axl Rose could ever dream of. After the encore, Dale was left alone on stage to deliver an invitation message that was a gentle reminder why Christian music exists. If more bands did an "altar call," maybe they'd have less take at the door, but more souls entering the Kingdom. Bride realizes this is a part of their message as well as the music, and it was refreshing to see members of the band willing to council people who responded to Dale's message.

As Bride continues to be the cutting



edge of Christian Metal, there is nothing like the high energy level that is produced when Bride takes the stage. While their next album is something to look for, what their fans really need is a live album to somehow capture the experience for all time. Until then, look for Bride at Cornerstone '92 in July. Their kinetic faith is real!

--Phil Sterling

VENGEANCE RISING

This new incarnation of one of Christian music's most radical bands rolled into Austin, Texas on its recent RELEASED UPON THE EARTH tour, complete with demon heads and t.v. screens with scenes from "The Exorcist" and tunes from the new album. The stage was closed off by small curtains, which opened along with the opening strains of "Help Me," which got the audience charged up. From there the band whipped into "You Can't Stop It" and "Beheaded."

As always, Roger Martinez made the audience feel like they were friends and he explained the band's reasons for being there, as well as challenging the Christians in the audience (at least 90%) to win lost souls to

The Infamous Demon Head

Christ. George Ochoa was wailing away on lead guitar, which sounded fair. As a whole, the band sounded very tight on some material and shaky on others. The only disappointment of the evening was the short length of the set.

The rest of the tunes played were "Human Dark Potential," and "Lest You Be Judged from the new album, "You Will Bow," "Herod's Violent Death," and "He Don't Own Nothing," which was preceded by a short talk about Satan's inability to create or keep someone in bondage who wants out with Jesus' help. "Warfare," "White Throne," and "Human Sacrifice" were all high moments, as was the encore of "Into The Abyss."

Two other Thrash bands opened up: Second Death Survivors, from Waco, Texas, started things off, which was the band's last concert together; and another band from North Texas, called Sovereign Steel, went on before the Southern Cal boys. The crowd seemed very responsive to the opening acts, where some moshing was going on, but they were definitely there to see Vengeance Rising, to which they packed close to the stage for all night.

--Doug Van Pelt

CONCERT DATES

GUARDIAN

5/1 Greenville IL	219-269-3413
5/2 Ypsilanti MI	" "
5/3 Detroit MI	" "
5/4 Detroit MI	" "
5/5 Chicago IL	" "
5/6 Lansing MI	" "
5/7 Omaha NE	" "
5/9 Idaho Falls ID	" "
5/11 Sacramento CA	" "

NOVELLA

5/1 Atlanta GA	No number
5/2 Savannah GA	" "
5/8 Greenville SC	" "
5/30 Columbus OH	" "
6/13 Pittsburgh PA	" "
6/18-20 Atlanta GA	" "
6/24 Lancaster PA	" "
6/26 Bradford PA	" "
6/27 Long Island NY	" "

BLOODGOOD

5/15 Bellevue WA	" "
5/16 Federal Way WA	" "
5/28 Marysville CA	" "
5/29 Modesto CA	" "
5/30 Fresno CA	" "
5/31 Oakland CA	" "
6/1 Santa Clara CA	" "
6/13 Seattle WA	" "

REZ

5/2 New Port Richey FL	813-942-4970
5/4 Sarasota FL	813-377-6401
5/7 Orlando FL	312-989-2351
5/8-9 St Petersburg FL	813-328-1025
5/13-30 Norway	312-989-2351

WHITECROSS

5/8 Springfield IL	305-341-5444
5/10-16 Minneapolis MN	" "
6/18 Austell GA	" "

BRIDE

6/18 Austell GA	" "
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FIGHTER

6/5 Burlington IA	" "
6/19 Austell GA	" "

ONE BAD PIG

5/15 Groveland IL	" "
5/16 Columbus OH	" "
6/27 Lancaster PA	" "

XALT

5/2 Moline IL	" "
5/3 Ishpeming MI	" "
5/30 Moline IL	" "
6/19 Austell GA	" "
6/27 Olathe KS	" "

SACRAMENT

6/5 Summerville SC	" "
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RACHEL RACHEL

5/16 Marysville OH	615-320-1990
6/24 Mount Union PA	" "

TOURNIQUET (w/ MORTAL *)

6/17 Riverside Park WI *	No number
6/19 Davenport IA *	" "
6/20 Aurora IL *	" "
6/22 Parma OH *	" "
6/23 Covington KY *	" "
6/25 Marion IL *	" "
6/27 St. Louis MO *	" "
7/10-11 Willmar MN *	612-235-0119
7/19 Milwaukee WI	No Number

AUDIO ADRENALINE

5/23 Goshen IN	513-866-6088
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PASTOR BOB + LICKS & TRICKS



Photo by Sandra Mayumik

"What about secular music? Is it okay for Christians to listen to it?" The caller on the line was sincere--and hoping that I wasn't going to tell him to smash his Metallica records! I couldn't help but reflect on all the other talk shows I had been on, and how this question was usually the first one asked. I began to give the caller my "standard" answer.

"There are two questions that I usually ask myself when I'm deciding what music to listen to: 1) What is the music saying to me; and 2) How will it affect me? Everything you listen to is saying something to you and, because of that, it will affect you in some way--good or bad. So, your decisions about music are very important. If you listen to music about drugs, and you've had a problem with drugs in the past, you will be tempted again. If you struggle with lust, and you listen to music that is sexually oriented, plan on continuing with the lust problem. Because of that, I believe that the music we listen to needs to reflect our lifestyles."

As these words rolled off my tongue, I realized that I wasn't really getting to the heart of the matter. I would have to get much deeper. But I wasn't sure the caller would understand! I began to remember my old "Rock Talk" days. I used to travel the country proclaiming the evils of "secular" Rock and Roll. I would tell my listeners to get rid of their "non-Christian" records and buy some "Christian" ones. Sounds simple enough, huh? But, as the years have gone by, I've made a major, somewhat disturbing observation: Most of the Christians who supposedly "gave up"

secular music went back to it again! They went back to the stores to buy the very albums they had destroyed earlier. No, the answer wasn't that simple.

As I think back over my life, I remember areas that were difficult to conquer. Some seemed impossible. As I struggled on my own to take control, it only seemed to get worse! It wasn't until God took control over the situation that I had victory! It wasn't until God moved into that area of my life that the sin moved out! It wasn't until I realized that I needed to follow God instead of the world that I found any change taking place.

I think A.W. Tozer says it best: "...Our break with the world will be the direct outcome of our changed relation to God. For the world of fallen men does not honor God. Millions call themselves by His Name, it is true, and pay some token respect to Him, but a simple test will show how little He is really honored among them. Let the average man be put to the proof on the question of who or what is above, and his true position will be exposed. Let him be forced into making a choice between God and money, between God and men, between God and personal ambition, God and self, God and human love, and God will take second place every time. Those other things will be exalted above. However the man may protest, the proof is in the choices he makes day after day throughout his life." (The Pursuit of God pp. 102-103)

You see, it isn't until God has captured your heart that any real change takes place! It isn't until you earnestly desire to follow him that you will leave the things of this world behind. We need to have the heart of David, when he says, "O God, You are my God, earnestly I seek You; my soul thirsts for You, my body longs for You, in a dry and weary land where there is no water...because Your love is better than life, my lips will glorify You...with singing lips my mouth will praise You." (Psalm 63:1-5)

You will find, as you grow in your Christian life, that your desires will change accordingly. The biggest desire of your life will be to worship and glorify the Lord in all that you do! For those of you who call yourselves "Christian"--does God honestly have your heart? Do the things of the world still capture your heart?

If you need someone to talk to, remember that the Sanctuary talk lines are available 24 hours a day, in the U.S. and Canada, call toll-free 1-800-548-5222.

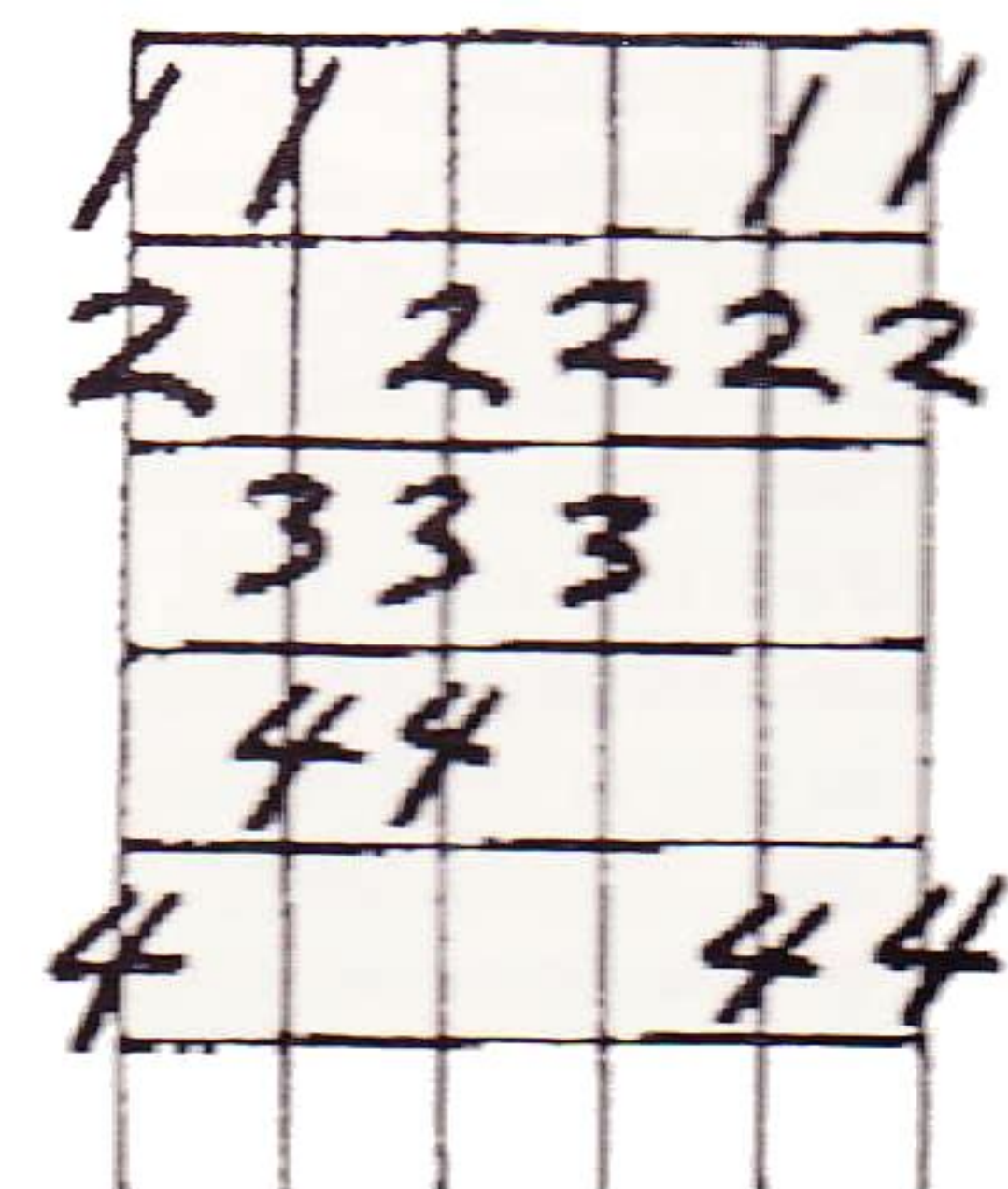
For a copy of our latest newsletter containing a complete listing of Pastor Bob's teaching tapes and Bible study materials, please send a SASE to: Sanctuary, PO Box 4130, Redondo Beach, CA 90278-8330. HM

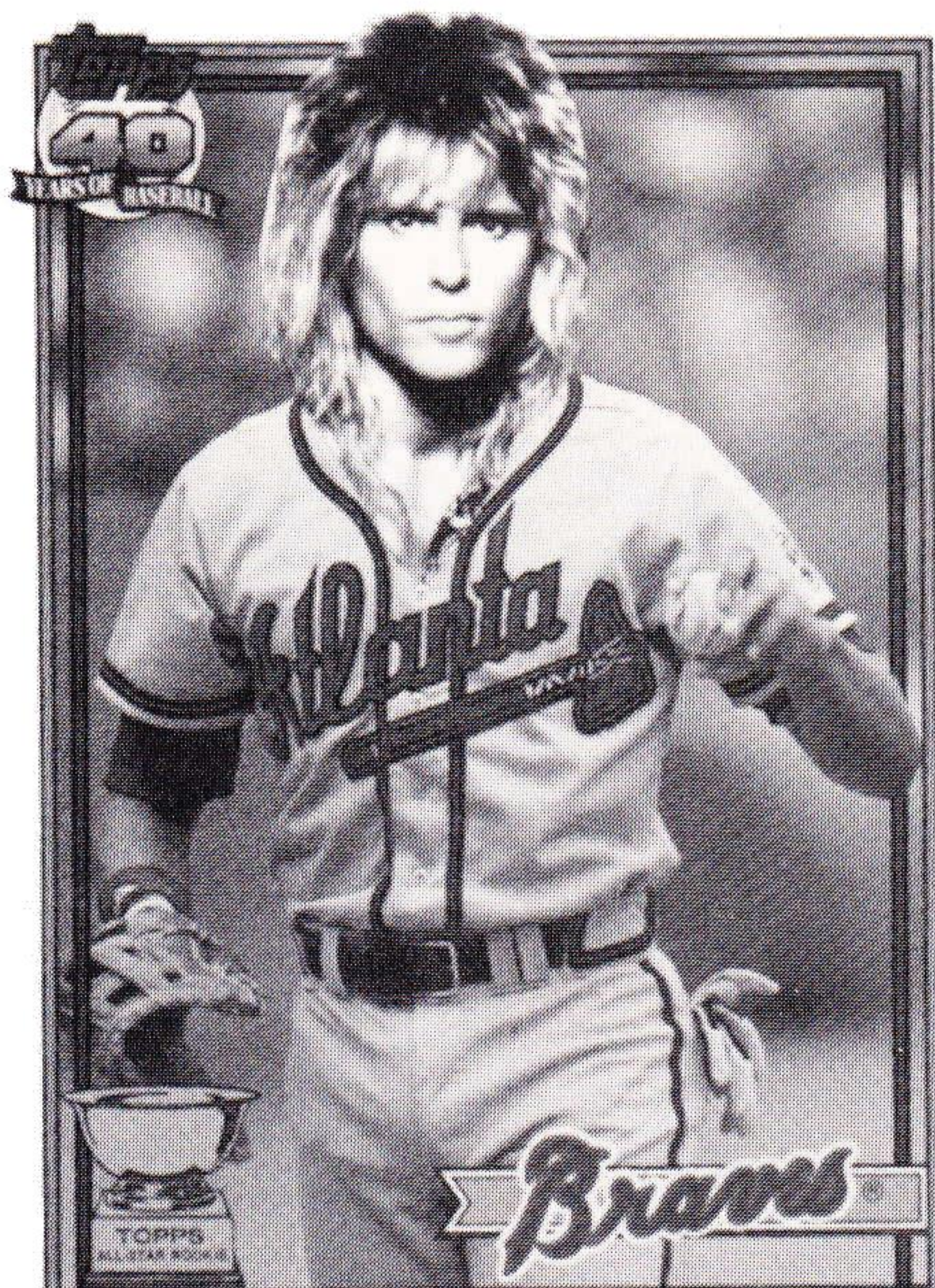


Here is an interesting scale that can be used to add a little flair to your playing. It is the Hungarian Gypsy Minor. It is a root 6 scale, that is to say that the root note is played by your first finger on the 6th string (Ex. If you played it on the 5th fret, it would be in A).

Although it may be a tad strange-sounding, if you are soloing with a minor scale and you throw in a couple measures of the H.G.M.--you'll definitely wake up the bass player.

HM





DAVID BACH

INSIDE/OUT

Yo Hepsters!

I should start off by thanking everyone who has approached me on the Guardian tour legs with some humorous reviews of this column. It has been very encouraging that some of you actually read it! (Even if you don't like it!...but I've got the pen here, so...nyah! nyah!) Anyway, those of you who wish to insult me personally can do so by writing to me at: 3905 S. Ross, Suite B, Santa Ana CA 92707 (Please, no singing pie-throwers!).

Well, enough of my yackin'--Let's boogie! (Hmmm?) Alas, the fateful day has come for our buddies in Tortured Virtue to finally enter the studio. After a solid month of pre-production, it was time for the robust woman to engage in song (I didn't want to say "It was time for the fat lady to sing"). Two days before the boys were to start recording, they packed up all their gear and the bags of liverwurst sandwiches that Max's mom had made for them, and headed off for Tweezeville, the recording mecca for all aspiring galactic rulers. The guys wanted to get there early so they could check out the studio where they would soon make history! Ace had been a little nervous about the studio that Sai Monella had arranged for them to record at. "I don't know dudes! I mean, Murray's Song and Dance Studios doesn't sound like a rockin' joint to me. Shouldn't our studio have a classic name, like 'Electric Lazyland' or something like that?"

"C'mon Ace," said Biff, "we already talked about this. Sal said that his cousin Murray would cut us a killer deal, so we could spend more time mixing! And besides, he was willing to let us stay in the loft above the studio while we're there...so quit complaining dude! We're finally gonna make our record!"

As it turned out, Sal's cousin's studio wasn't too bad: a funky, old 23-track with some good outboard gear and lots of cool old mikes (it used to be a 24-track, but channel three only worked if you pounded the side of the console with a rubber mallet, and even then

it would hiss and crunch at the most inopportune times, so Murray usually left it off). All the guys were totally pumped, except for Jimmy, who was still freaked out about having to play with a click track, even though he had gotten pretty good at playing along with it. "I don't know how I'm gonna do, fellas. I still can't figure that one out."

"Don't worry, Jimbo," said Murray. "I've engineered for some of the great drummers, and everybody gets a little nervous sometimes. You'll do fine!" The studio had a cool loft upstairs where there were some rooms with beds, so the guys wouldn't have to spend any of the precious recording budget on motels. On the night before the guys were to start recording, Sal picked the guys up at the loft and took them out for some Japanese food. "Great brain food," said Sal as he ordered plate after plate of exotic sushi delicacies for the guys, who had never eaten anything quite like this before, but were bravely enjoying it, except Jimmy, who had already begun sweating profusely at the thought of actually cutting drums in a real studio...with a real producer...for a real record! (Yikes!)

Well, the morning finally came and the guys eagerly got up and went downstairs and watched Murray unrolling miles and miles of cable. When Sal arrived, the guys all prayed and Sal gave the guys a great pep talk and told them that everything was gonna be great. Sal decided that he would have Max sit in the drum room and track bass with Jimmy, while Ace would lay down a scratch guitar track sitting in the control room. The guys expected to start cutting right away and managed to wait with a slight thread of patience as Sal and Murray spent a few hours moving mikes around on Jimmy's kit and tweaking many a knob in search of a great drum sound. "Can't we just fix it in the mix?" huffed Ace impatiently, anxious to burn his fiery fretwork into the pages of guitar magazines everywhere.

"Sorry, Ace," smiled Sal. "That's only on television. It has to sound good without effects. Mixing is not a cure-all for your youthful impatience, Grasshoppa!" Sal was able to laugh and joke and get the guys to relax; that is, all of them except Jimmy, who was struggling with making it through a complete take of the first song. By the ninth take of "Pancreatic Man," Jimmy had a pained look on his face, so Sal called a break and pulled Jimmy aside. "Are you okay Jimmy? You don't look like you feel so good. Here, try some of these," he said, breaking off a few squares of a familiar-looking, chocolate-like product and handing it to Jimmy. "This always happens in the studio, go ahead and take a few of these and relax for a while and you'll be able to nail this song with ease. Trust me! (Uh Oh!)"

"Hey Jimmy, are you okay in there?" said Max, half an hour later, frantically pounding on the bathroom door. "C'mon dude! The paint is peeling off the door!"

Soon, Jimmy emerged, pale but smiling. "I feel like a regular guy again, let's go nail this song!" And sure enough, Jimmy was able to cut drum tracks for three songs before Sal called it a day. The guys walked outside and were stunned to find out that it was really

10 o'clock at night--the day had just flown by. That night the guys slept soundly, especially Jimmy.

The drums, bass and rhythm guitar tracks were soon finished and the painstaking task of cutting vocals began... But our friends soon found themselves with a new dilemma. In true singer style, Biff's voice began bothering him and he began trying all sorts of newfangled vocal cures, like soaking his entire head upside-down in hot water (Kids--don't try this at home!) and gargling with aftershave ("Brut"--for that manly sound). It was at this point that Sal Monella really began to shine as a great producer. Realizing that Biff was psyching himself out about singing, Sal was able to calm and encourage him while still pushing him to give his best vocal performance ever. Sal kept a chart on the wall that charted the band's progress on each song and colored in a new square as each part was finished for a song.

Two weeks later, almost all the squares were filled in. The only empty ones were for mixing and the assorted banjo and mandolin parts in "Rural Phobia." The boys were amazed at how much concentration was required in the studio and now fully understood how much all the pre-production had helped them.

WELL... Put me on any stage, anywhere, and I'll run around like an idiot with reckless abandon, but the studio still trips me out. I relax more and more each time, but it truly is a whole different animal. You can spend days agonizing over the smallest part and watch your usually undersized recording budget dwindle away long before mixdown. A good producer will keep you to some kind of daily schedule. My experience has been that when cutting drums, bass and guitars, the norm is about three songs a day per instrument. Now, that may sound like a snail's pace to you, but as any of you studio mongers know, that's moving pretty quick. It would be great to have plenty of time, but let's face it, in our section of the market, \$50,000 is the top line budget, with most albums being done for less than half of that.

We all want to make legendary albums, but again we need to get a grip on reality. We can't spend nine months in the studio like the big boys...but we can still make great records if we work hard and redeem the time. The studio is no place for the rock star. A hard work ethic will give you a more happenin' record than all the studio jacuzzi's, catered meals and video game rooms all put together. Don't flip out if your first record doesn't sound like Metallica's latest, cuz there is only a slight difference of about a half a million dollars there! Work hard, concentrate like you never have before, and pray your guts out...and you'll make the best record possible!

I finally took to heart something that John Elefante once told me when Tony Palacios and I were agonizing over finishing FIRE AND LOVE. He said, "As artists, we all want everything to be perfect, but there comes a time when you have to stop and say, 'That's it. It's done. I've done my best,' and realize that this is just one of hopefully many musical statements that you'll be making." God wants our best as far as it depends on us, but we need

THE CHRISTIAN AND ART

ART AND WORK: PART IV - LINKS IN THE CHAIN OF TIME

As we saw in the last issue, God gives Christians (and thus Christian musicians) time to develop in their callings. Why does God have us work hard across time to be sanctified (which is what development in your vocation as a musician, or any other calling, must be considered). Why does He not cause us to be instantly excellent and mature in our walk and giftings? Witness 1 Corinthians 3:5-15:

"Who then is Paul, and who is Apollos, but ministers through whom you believed, as the Lord gave to each one? I planted, Apollos watered, but God gave the increase. So then neither he who plants is anything, nor he who waters, but God who gives the increase. Now he who plants and he who waters are one, and each one will receive his own reward according to his own labor. For we are God's fellow workers; you are God's field; you are God's building. According to the grace of God which was given to me, as a wise master builder I have laid the foundation, and another builds on it. For no other foundation can anyone lay other than that which is laid, which is Jesus Christ. Now if anyone builds on this foundation with gold, silver, precious stones, wood, hay, straw; each one's work will become clear; for the Day will declare it, because it will be revealed by fire; and the fire will test each one's work, of what sort it is. If anyone's work which he has built on it endures, he will receive a reward. If anyone's work is burned, he will suffer loss; but he himself will be saved, yet so as through fire." (NKJV)

From this passage we can discern (at least) three answers to the question of why God has the work of our development unfold across time.

First, we see that God takes time to graciously allow us through our gifts and vocations to take part in His work. We are truly, as verse 9 of the above passage teaches, "God's fellow workers." 1 Corinthians 12:4-6 reads, "There are diversities of gifts, but the same Spirit. There are differences of ministries, but the same Lord. And there are diversities of activities, but it is the same God Who works all in all." What this means for those of us who are musicians, is that God mercifully has spread His work across time to allow all of His children to take part in that work as His co-workers (a gracious act of love, since He, as God, certainly doesn't need to). Thus, our work as Christian musicians today contributes to the Kingdom of God, just as the music of our elder brothers David, Asaph, J.S. Bach, Isaac Watts, etc. did in their days; different eras, yet all contributing to the same glorious work.

Second, our development in ministry doesn't proceed in a vacuum; we need, and are needed by, our fellow Christians as we all perform different functions and mature in our callings at different times and rates of speed.

Paul points out that he "...planted, Apollos watered, but God gave the increase...Now he who plants and he who waters are one..." (1 Corinthians 3:6, 8a) Later in this epistle, Paul teaches, "But the manifestation of the Spirit is given to each one for the profit of all." (1 Corinthians 12:7) Your gifts and calling (musical or otherwise) are needed for the Church to be properly edified and to grow (Ephesians 4:11-16). As a musician or artist, you should easily see that your gifts and ministry grow as God uses those in like ministries to teach you and exemplify how a musical or artistic ministry should mature and become progressively better. You should also realize that one day, if you faithfully work to mature in your ministry, God will put you in a position to disciple believers who are beginning to develop gifts and ministries like the one(s) you fulfill. Discipleship is handed from more mature to less mature Christians in a chain across time until Jesus returns.

Finally, God gives us time to develop in our callings in order that we may be formed more perfectly in the Image of Christ (Hebrews 12:1-2). As we externalize our salvation (Philippians 2:12-13), so that the works that flow from our obedience (or lack of it) may accumulate to be tried by fire at the Last Day, gaining us either reward or loss (1 Corinthians 3:13-15). God gives us time to figure out our calling correctly, to get it right, and not get it all wrong like the wicked slave in the parable of the talents in Matthew 25:14-30. In other words, He gives us the rope to either hang ourselves or to demonstrate the work that the Holy Ghost is working in and through us. He gives us time to act responsibly with our gifts and callings.

So we see that, God gives us development time that we might take part in His ongoing work, help and be helped by other Christians in God's work, and accumulate works that will yield us reward or loss on the Day of Consummation. Next issue, we will look at how we should Biblically think about our work. **HM**

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INSIDE/OUT cont'd:

to realize that all the stressful hairsplitting in the world is not going to change the big picture.

Any of you cats goin' in the studio soon? Start prayin' NOW! and everything will flow much smoother...and you can take that to the bank. See ya!

"Whatever you do, work at it with all your heart, as working for the Lord, not for men, since you know that you will receive an inheritance from the Lord as a reward. It is the Lord Christ you are serving." (Col. 3:23-24)

"The end of a matter is better than its beginning, and patience is better than pride." (Ecclesiastes 7:8)

"Better a little with the fear of the Lord than great wealth with turmoil." (Proverbs 15:16) **HM**

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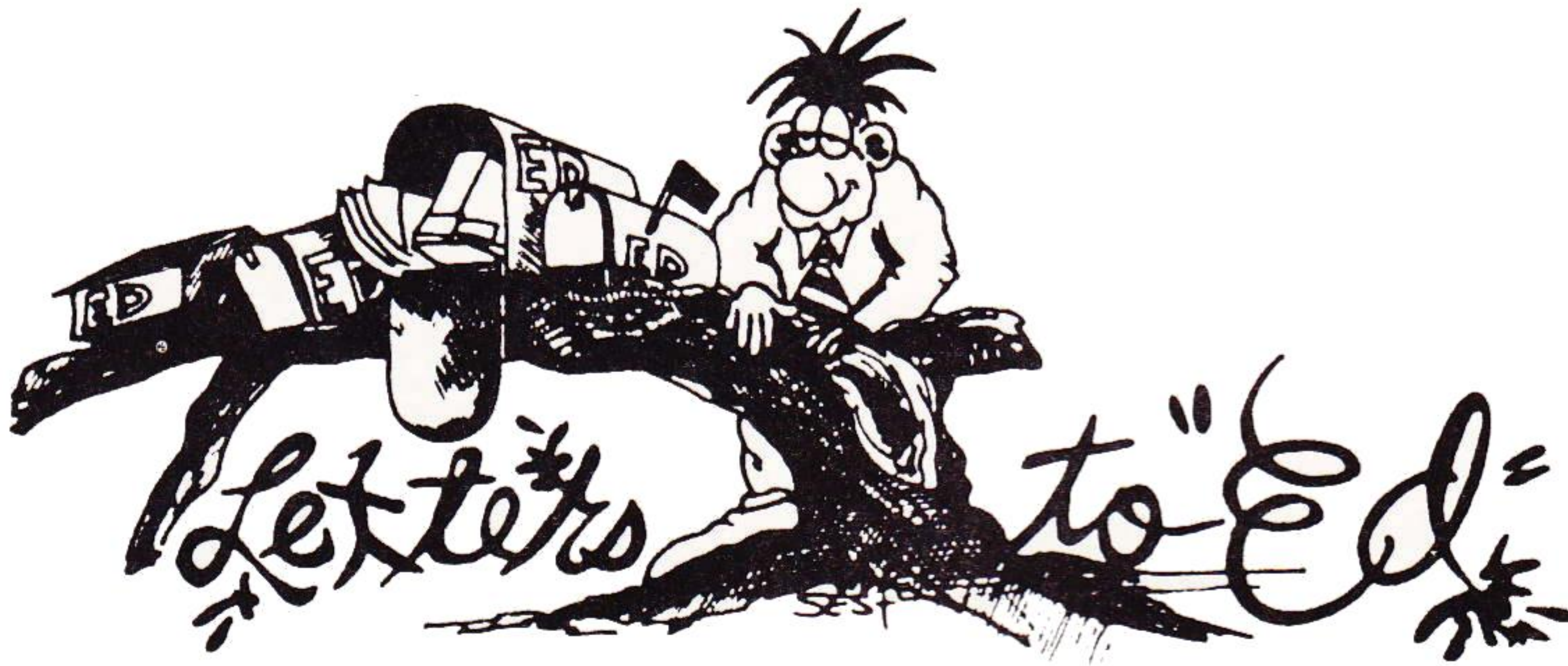
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HM



WHO TO BELIEVE?

What's up with Believer? Me and some friends went to see them open for Sacrifice and Bolt Thrower in Cincinnati and they cancelled. They cancelled in Columbus a year ago. Don't they like to play in Ohio? Plus, are they doing a video? If so, when will it be released? I also read in an interview with Kurt Bachman in Thrash 'n' Burn and he was cussing in it, saying that the music is more important than the lyrics and stuff like that. Did he really say those things? Also, how about a road report with Believer and some killer live photo shots?

--Andy Bryan

Dayton, Ohio

(Ed--Sounds like we need a Believer article in this issue... Here ya go!)

H.E.A.R. THE MUSIC

I want to thank you for taking the time to address hearing loss in Heaven's Metal (#33). At 19 I was diagnosed with tinnitus and hyperacusis from listening to loud music and attending concerts. Most people think that it can't happen to them at such an early age and don't put much stock into what I have to say. I'm hoping that your article will inspire all the rockers to take some time out and seriously consider how important their hearing really is.

--Tammy Daly

Rochester, Minnesota

I was just reading your article on H.E.A.R. and protecting your hearing and I thank God that you did print that in there! As you've probably guessed already, I'm one of the dummies that lived my life day in, day out around high decibels of music. Last year I lost my full-time job due to my ears constantly ringing. The audiologist and my employer said, "Since normal working conditions reach around 70-90 dB..." and, "if I continue working in that type of environment, chances are I'd be completely deaf!" Yes, I've been quite familiar with H.E.A.R.'s advertisements in secular Metal mags for quite some time now, and it's always sent chills up my spine knowing that all these years I've been listening to favorite tunes cranked up so all the world can hear! I used to make a stupid statement like this when I gave away free tapes, "C'mon, let's don't be shy now, crank it even more/ Here's a gnarly Gospel message, the whole world can't ignore!"

That's true, we do need to get the message of salvation to the Metal community, but we don't need to risk losing our hearing in the process! That's why I've been seriously

wearing earplugs and keep the volume in my car stereo turned down when listening. I just want to say to all those rockers out there:

"Don't be like me, dude! Keep the stereo off for a couple hours and try to kick back and listen to the voice of God!"

--Mark Henson

St. Peters, Missouri

TICKED OFF?

Maybe, as a 28 year old youth pastor, I'm a little behind the times. Don't get me wrong, I love to rock! However, I am concerned about Steven Patrick of Holy Soldier's use of the term "pissed off" (HM #33). I agree with what he said in the article, but did he have to use this term? Is "pissed off" acceptable terminology in Christian Rock, or does Proverbs 29:20 come into play here? "Do you see a man who speaks in haste? There is more hope for a fool than for him." Sir, this is an honest question that I have.

I wonder what kind of example this sets for kids. I know that these guys in bands didn't ask to be looked up to by young people, but they still are looked up to nevertheless! Christian bands should accept this responsibility--and do so seriously! We're talking about influencing the lives of young people, which means the stakes are high!

Seriously wondering, and not mad at anyone!

--Bill Allison

Streator, Illinois

WHERE'S MY HEAVEN'S METAL?

This is a letter from a very concerned individual that feels he has been left hanging by his fellow rockers for Christ. I've been subscribed to your magazine, which I might add is very informative and entertaining, for a long time. I am afraid I must say I have received all but excellent service. It has been five months since I received my last issue!!! What is the problem anyway? I am not trying to slam you guys too bad, but rather bring a problem to your attention and try to make you aware. It's kind of hard to keep up with the Metal scene with a magazine that calls itself bi-monthly, when the last issue received was #32. Remember the very reason you're in this business and don't end up like record labels that dealt people a raw deal.

--Scott Malo

Tampa, Florida

(Ed--I'm truly sorry for your inconvenience, Scott. I've had over 50 people report not receiving Issue #33 (Jan/Feb), which

makes me think the post office lost a sack or two containing that issue. I've put a tracer on that mailing, sent you another copy of #33; and you should've received Issue #34 by now. Marianne, the HM mailing list manager, and I do our best to solve all subscription problems as quickly as possible. We sent you a copy of #33, and I'm probably as bummed as you are that you didn't get it.)

WEDDING BELLS

Greetings in Jesus' Name. My name is Mark and I am the lead vocalist for Amethyst. I am writing you to thank you for the awesome blessing that happened in my life, because of the review you did on our tape. On January 26th of 1991 one of your subscribers, Sheyla Yeck of Denton, Texas, wrote to me asking for information on ordering a tape. I promptly responded, and she wrote back. From that time we began to call and write back and forth a lot. Then we got to know each other and I asked her to be my girlfriend. That was on July 25th, 1991.

On August 2nd, 1991 Sheyla purchased a plane ticket to my home town of Spokane, Washington. She arrived here on December 26th, 1991. Our love for each other was a sure thing. On January 1st, 1992, at midnight, I asked her to be my wife...she said, "Yes," and is now wearing my ring on her finger.

Doug, through your magazine, I met my future wife, and I thank you for printing our review, and I thank God for using your magazine for that miracle. Our wedding will be on August 1st of this year. Thanx a zillion!

--Matt Fekete

Spokane, Washington

(Ed--Congratulations! I myself am getting married on August 15th. I first met Charlotta Jackson--soon to be Van Pelt--in church. She wrote a letter last year to One Bad Pig, telling them that she was transferring to the University of Texas in Austin and wanted to know of a good church to go to here. Bassist Daniel Tucek wrote back, suggested my church; and she went, we met, and the rest is history. Praise God! Marriage is a good thing.)

HM

A MISTAKE! WHO, ME?

Last issue's Reader's Poll results had a couple missing ingredients, namely the "Favorite Song" and "Favorite Album Cover" categories. The album cover artwork category winners will be announced in the July/August (Cornerstone Festival Special issue with REZ on the cover celebrating its 20th anniversary of music ministry in conjunction with Heaven's Metal's 7th birthday. Hooray!) Here is the results of the

1991 Reader's Poll

for

FAVORITE SONG

"Broken Chromosomes"

(Tourniquet)

- 2 "Everybody Knows My Name" (Bride)
- 3 "A Dog's Breakfast" (Tourniquet)
- 4 "What A Joke" (Deliverance)
- 5 "No Second Chances" (Whitecross)

“He marks out the horizon on the face of the waters for a boundary between light and darkness.”

Job 26:10



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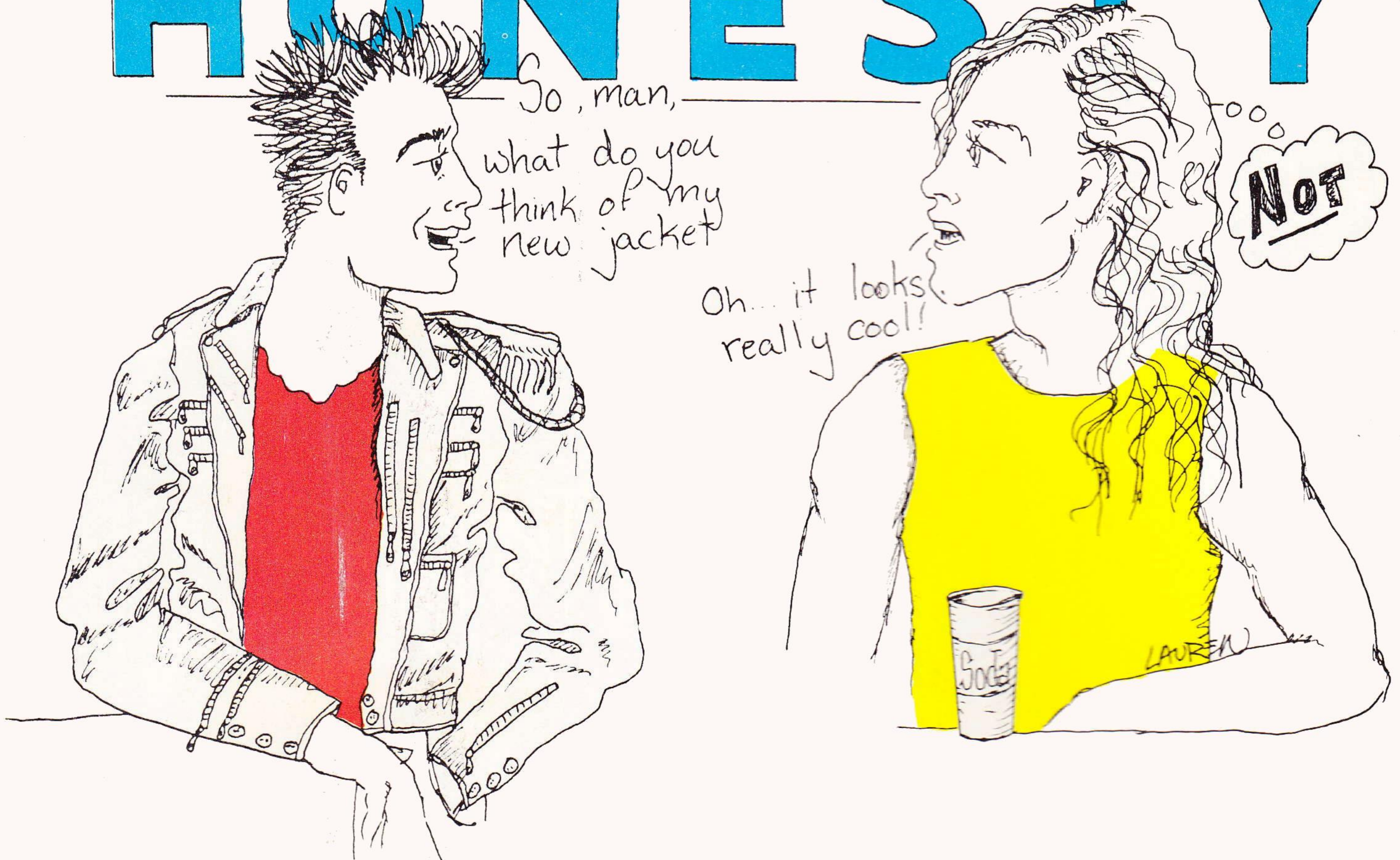
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HONESTY



Two people are approaching each other in a hallway. One says, "Hi!" and the other responds with, "How's it going?" and they pass each other and continue on down the hall. The person who asked, "How's it going?" wasn't willing to stand there and hear, "Well, it's not going too well with me. I'm really hurting inside..."

Has this ever happened to you? It's happened to me plenty of times. The phrase "How's it going?" has become a rhetorical question. Most often it's not a real probe into a person's well being, but a way of saying, "Hello." As a result, many people in our culture become starved for authentic, honest friendships; real community and true covenant relationship. "How good it is when brothers dwell together in unity." (Psalm 133:1) There is a basic human need for honesty in relationships in every person's life. If we don't have someone to go to and talk to when we're hurting, we will hurt alone and not receive the healing we need.

The first and foremost person to go to in a hurting time is God Himself. He knows what we're going through and He really cares and yearns for us to pour our hearts out to Him. Pop rocker Margaret Becker said it well in one of her songs: "God's not afraid of your honesty. He can heal your heart if you speak honestly." (Honesty)

If we're honest with Him and honest with others, the truth will expose, cut through and overcome the darkness around us. The Apostle John declares to us that: "God is light; in Him there is no darkness at all. If we claim to have fellowship with Him yet walk in the darkness, we lie and do not live by the truth. But if we walk in the light, as He is in the light, we have fellowship with one another, and the blood of Jesus, His Son, purifies us

from all sin. If we claim to be without sin, we deceive ourselves and the truth is not in us. If we confess our sins, He is faithful and just and will forgive us our sins and purify us from all unrighteousness. If we claim we have not sinned, we make Him out to be a liar and His Word has no place in our lives." (1 John 1:5-10)

God's Word is true, and is trustworthy to have a prominent place in our lives. It will teach us to be honest with ourselves, honest with God and honest with others.

If we are honest with ourselves, we can easily admit that we have failed, that we've seared our conscience and broken our own sense of right and wrong--for within every person is a knowledge of God that "God has made plain to them." (Romans 1:19) It is the truth--we have all sinned. We just need to be honest about it, admit it to God and ask Him for forgiveness. It doesn't matter which particular sins we've committed. To break one point of God's law is to break all of it. (James 2:10) It's not a matter of do's and do not's, it's a matter of the heart--and we've all got deceitful and wicked hearts, especially when you compare it to God's pure, loving and honest heart.

This honesty with God will bring healing to your soul. Once honesty is established with God, Who sees everything anyway, it is much easier to be honest with others. Being honest is an exciting adventure, because it's so radically different from the world around us, which often tries to conceal the darkness or pain inside. If we step out--with even only one person--and share, then we've taken the first step in conquering darkness and falsehood. Go for it!--even if it means stopping that person in the hallway and saying, "You know, I'm glad you asked how I was doing, because I need to talk to someone..."